JAZZ INFORMATION

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OMER SIMEON A Biography

COLLECTORS VS. MUSICIANS
by George Hoefer, Jr.

COMPLETE RECORD REVIEWS

RECORD COLLECTOR'S ITEMS

News and Other Features

VOLUME TWO NUMBER ONE

JULY 26 1940

15 CENTS

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July 26, 1940

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Suite 900 - 505 Fifth Avenue
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JAZZ INFORMATION

VOLUME II, NUMBER 1 JULY 26, 1940

Separate Bands For Freeman, Condon

SPANIER, STACY BACK LEE WILEY ON COMMODORE RECORDING DATE

Jess Stacy and Muggsy Spanier recorded again last week for the Commodore Music Shops' "Classics In Swing" label.

Jess and Muggsy supported Lee Wiley, recently vocalist at the Sherman Hotel with Bud Freeman, on two twelve-inch sides: "Sugar" and an untitled blues.

Miss Wiley has been recording extensively on the private labels of the Liberty Music Shops and Rabson's recently. The session last week marked her first appearance on Commodore. Other Commodore records made recently, and not yet released, are four piano solos by Joe Bushkin and four sides by an all-star colored band, the "Chocolate Dandies".

GOODMAN ORCHESTRA DISBANDED

After setting the "Swing" band style for six years, Benny Goodman's orchestra broke up July 14th after a final engagement at Catalina Island, California. Disbanding became necessary when Benny's sciatica grew more serious. Plans to book the band under Ziggy Elman fell through.

Several of Goodman's men, including Johnny Guarnieri, Jerry Jerome, Vernon Brown, Nick Fatool, and Les Robinson are reported joining Art Shaw's new band.

Goodman has been confined to Mayo Clinic for sciatica treatment since he left his band July 9. His plans, if successful, will have him back in the band business by September 1st. In line with this, several of his key men and vocalist Helen Forrest are being kept on the pay-roll.

KAMINSKY, GOWANS, RUSSELL LEAVE WITH CONDON TO PLAY AT NICK'S

When Bud Freeman's Summa Cum Laude orchestra returned to New York last month after an engagement at Chicago's Hotel Sherman, guitarist Eddie Condon withdrew.

With him went Pee Wee Russell, Max Kaminsky and Brad Gowans, to play at Nick's (Greenwich Village) under the name of Condon's All-Stars. Joe Sullivan, George Wettling and Artie Shapiro completed the band. Sullivan had been leading a mixed band at Cafe Society until recently; he expects to reorganize it in the Fall to play in Cafe Society's new uptown location. Wettling and Shapiro, released from their contracts with Paul Whiteman by Whiteman's present lay-off, may go back with the "King of Jazz" later. Meanwhile, New York hot fans have been listening to the music at Nick's while it lasts.

When Freeman left town for some short engagements, Kaminsky and Gowans returned to him for a short time. Freeman's line-up then read: Kaminsky, Rico Vallese, trumpets; Gowans, trombone; Al Drootin, clarinet and alto; Louis Columbo, first alto; Freeman and Bernie Billings, tenor; Dave Bowman, piano; Vic Mondello, guitar; Mort Stuhlmaker, bass; Fred Moynahan, drums. Hot Lips Page, Kansas City trumpet man and band leader, was featured by Freeman in special numbers. Gowans and Harry White are arranging for Freeman.

Replacing Kaminsky in the Condon band was Bobby Hackett, who recently quit Horace Heidt. Gowans' place was taken by tenor saxist Al Gold. Hackett later left for California, and the most recent change in the band was on July 15, when Kaminsky and Gowans returned.

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JAZZ INFORMATION

A recent addition to the entertainment at Nick's was a group of four men formerly with the Spirits of Rhythm: scat-singer Leo Watson, guitarist Teddy Bunn, and the Daniels Brothers.

DECCA RELEASES WOLVERINES ALBUM

Latest of the series of special jazz albums to be released by Decca contains four records by Bud Freeman and the Summa Cum Laude Orchestra, under the name of "Fashions In Swing".

The album, dedicated to the Wolverines orchestra, contains new versions of eight tunes recorded on Gennett in 1924 by Bix Beiderbecke and the Wolverines.

Next album of interest to followers of jazz will be Decca's New Orleans Jazz album, due shortly. An album of Kansas City Jazz is also to be recorded.

TEDDY WILSON AT CAFE SOCIETY

Teddy Wilson opened at the Cafe Society July 2 with a new small combination. The band features Bill Coleman, trumpet; Benny Morton, trombone; Jimmy Hamilton, clarinet; Wilson, piano; Al Hall, bass; Yank Porter, drums.

Also at the Greenwich Village spot are Albert Ammons and Pete Johnson, who continue to provide boogie woogie intermissions to the dance sets.

VARSITY RACE MASTERS FROM GENNETT

The records reissued by United States Record Corporation on its Varsity label are from original Gennett masters and not Paramounts, it now appears.

In the June 7 issue, Jazz Information revealed that a piano solo of "Slow Drag", issued on Varsity under the name of "Bat The Humming Bird", was identical with Cow Cow Davenport's solo of the same name, originally released by Paramount. As no statement could be obtained from officials of the recording company, it was suggested that the series of reissued masters on the Varsity list was mostly from the Paramount catalog.

Further investigation has shown at least one Varsity coupling to have been issued on Gennett. This is "My Back To The Wall" and "You've Got What I Want", by Irene Scruggs, Varsity 6050. Jazz Information has learned from Frank Kelly of New York City that the same titles, by the same artist and with the same accompaniment, appear on Gennett 7296, issued in November 1930. Also on Gennett are records by other artists whose names appear on the Varsity race list.

The conclusion appears to be that the Varsity race records are actually reissues of old Gennetts. The presence of at least one side issued on Paramount may be ascribed to a possible tie-up between the Gennett and Paramount companies, on which no information is now available. It has been suggested that many of the later Paramount records may have been actually recorded by Gennett.

New York

NEW YORK, July 22.-- Louis Armstrong was rehearsing last week at the Bronze Studio, Lenox Avenue and 121st Street, for his opening at the Paramount Theater on July 24. Louis' rhythm section now includes guitarist Lawrence Lucie and bass man Johnny Williams, both recently with Coleman Hawkins. Full line-up of the band now reads:

Louis, Red Allen, Bill Dillard, Shad Hemphill, trumpets; J.C. Higginbotham, George Washington, Wilbur De Paris, trombones; Rupert Cole, clarinet and alto; Charlie Holmes, alto; Joe Garland, Prince Robinson, tenors; Luis Russell, piano; Lucie, guitar; Williams, bass; Sidney Catlett, drums. Midge Williams and Sonny Woods are still featured vocalists.

(Turn to page 23)

—Chicago

CHICAGO, July 17. -- Count Basie turned the Regal into a madhouse for the week of July 15. Although Basie has long been familiar to the South Side, especially as a result of his broadcasts from the Grand Terrace in '37, his visits out here have been short and infrequent. Audiences as large as the Regal drew should call for early repeats. As may have been anticipated, the band's performance was certainly hotteron the Regal stage than in such questionable surroundings as the Sherman Hotel, where the Count hibernated last Spring.

During the Basie Theater date, Lester Young could be found almost invariably holding hot revivals in the early morning hours at the Barbecue (Pork Ribs Special) at 39th and South Park. With him would be

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COLUMBIA REISSUES - OKEH LABEL

First news of specific titles to be included in Columbia's permanent catalogue of hot classics came on July 6. John Hammond, substituting for Martin Block as master of ceremonies on Block's WNEW program(The Make-Believe Ballroom) played a number of records which he said would be reissued.

Among them were Bessie Smith's "Lost Your Head Blues" and "Cake Walkin' Babies From Home" -- the latter was never before released--which will appear in a second Bessie Smith album. Several sides by the Chocolate Dandies and Duke Ellington were also played.

The historic Okeh name replaced Vocalion on Columbia's 35-cent records on July 12. Popular and race records previously found on Vocalion will now be released on Okeh. Count Basie and Gene Krupa are among the Columbia artists who have been shifted down to the Okeh list. The reissues, however, will definitely appear on the Columbia 50-cent label. The first reissues are promised for September.

GEORGE BAQUET PLAYING IN PHILLY

Philadelphia. -- George Baquet, old-time New Orleans clarinetist who received such an ovation at a recent session of the local Hot Club, has not retired, in spite of rumors. For a number of years Baquet has been leading a small band at Wilson's, night spot on Walnut Street here. He plays tenor sax, and seldom features himself as soloist.

NEW RECORD RELEASED BY BLUE NOTE

Blue Note Records' latest, release is a twelve-inch coupling of "Port Of Harlem Blues" by the Port of Harlem Jazz Men and "After Hour Blues" by the Frank Newton Quintet. The record is to be released late this month.

Both sides were recorded at the first Blue Note sessions about a year ago. The Port of Harlem Jazz Men, consisting of Frank Newton, J. C. Higginbotham, Albert Ammons, Teddy Bunn, Johnny Williams and Sidney Catlett, has also recorded "Mighty Blues" and "Rockin' The Blues" for the same company. The Newton personnel is the same except that Meade "Lux" Lewis replaces Albert Ammons at the piano.

COVER RUNS DOWN BEAT INTO TROUBLE

Down Beat, musicians' journal, had to pull its July 15th issue off the stands under a court order obtained by the General Amusement Corporation. Tommy Rockwell, GAC head, dropped a $500,000 libel suit against the magazine.

Cause of the trouble was the magazine's cover, featuring an almost nude blonde seated in a chair while an agent sought to induce a band leader to give her a job as singer. Legend on the agent's door read "Rommy Sockwell, President, General Abusement Corp." The gagline had the agent suggesting to the leader: "But Benny, we can teach her to sing."

The issue was put back in circulation with the offending words blacked out.

Photo by George Quittner

New Orleans Clarinets: 1

OMER SIMEON

by Herman Rosenberg and Eugene Williams

For most of the information used in preparing this article, the authors are indebted to Omer Simeon himself. Thanks are also due Quinn Wilson, Shirley Clay, Albert Nicholas, Henry Allen, Luis Russell, Jelly Roll Morton, and John D. Reid.

The name of Omer Simeon is not always given its rightful place among the great clarinet men of the New Orleans school. Perhaps because his best work was on rather obscure records, perhaps because he has been playing in Earl Hines' large orchestra for a decade, Simeon has been unjustly neglected for years. Only recently, with the rediscovery of Jelly Roll Morton's early Victor records and others, did followers of hot music in considerable numbers begin to realize his true ability. Among musicians he is well known; Jelly himself considers him the finest clarinet player alive, and used him on records whenever he could. Collectors are familiar with his recorded work under Jelly Roll, Paul Mares, Jabbo Smith and many others. Hines now features him as solo clarinetist; unfortunately, the arrangements give him little scope, and it's only in an occasional specialty or small-band performance that his talents are revealed.

Simeon was born in New Orleans in 1902. Unlike most of the Crescent City's native sons, however, he didn't grow up in the famous jazz circles of that town. In fact, he had no thought at all of becoming a musician. It was not till he went to Chicago, as a boy, that he came into contact with the New Orleans music which had already taken root there. In Chicago he studied under the New Orleans master, Lorenzo Tio. The basic style for jazz clarinet was further driven into him during his first few years of playing, when he gigged around Chicago with various small bands. Later he listened to Johnny Dodds' clarinet on the King Oliver records, and the job was done. He had taken to the music like a duck to water; and the proof is on his first records, "Black Bottom Stomp" and the rest.

Simeon's professional career began in 1920 with a band of youngsters, led by his brother Al, which played hotels around town. Al Simeon's Hot Six included Natty Dominique, cornet; Preston Jackson, trombone; Omer on clarinet and Al on violin; Gentry Warden, now Simeon's brother-in-law, piano; Jim Hall, bass, and Cliff "Snags" Jones, drums. Later Al Washington was added and it became the Hot Seven.

After jobbing with Al's band and later with Jimmy Bell, Omer got his first big-time position in 1923 with Charlie Elgar's Creole Band. He was twenty-one years old. Elgar had a big band, but featured plenty of Simeon's clarinet. For example, a batch of solo choruses every time they played "Tiger Rag". And there was a stomp version of "Baby Face", with Omer taking his solo and weaving around the brass for the rest of the number.

Elgar played in Milwaukee for three and a half years, first at the Riverview Ballroom and later at the Wisconsin Roof Garden. Now and then Simeon used to go back to Chicago. On one of these trips he made his first records, with the great Jelly Roll Morton pick-up band including George Mitchell, Kid Ory, Johnny St. Cyr, and other famous exponents of New Orleans music. That was in September, 1926, when Jelly recorded "Black Bottom Stomp" and other sides for Victor. A week later, and again in December, the same outfit was reassembled for recording. The dozen sides they made, together with a few others in which Johnny Dodds played clarinet, complete the Chicago period of Jelly's Victor recording career. They are recognized now among the finest examples of the seven-piece New Orleans ensemble.[*]

It wasn't until the Spring of 1927 that Simeon left Elgar. He joined King Oliver's Dixie Syncopators, who were bound for St. Louis and a short engagement at Jay Faggen's Savoy Ballroom in New York. Simeon replaced Albert Nicholas; Nick wanted to try his luck abroad, and left for China a few weeks later.

Like the great Creole Jazz Band which set Chicago on its ears in the early twenties, King Joe's 1927 outfit had three brass and four rhythm; but instead of the old band's entirely satisfactory one-man reed section -- Johnny Dodds -- the new one had three saxes. Its ensemble was heavier and less brilliant. Oliver, past his prime, found bookings increasingly hard to get, and his tragic decline was not far ahead. But it was still a band to be reckoned with.

After a Vocalion recording session[*] in Chicago, the Oliver band went to St. Louis for a three-week engagement, at the end of which Darnell Howard and Bud Scott left the band. Paul Barnes replaced Howard; Scott's place was taken by Pop Foster's banjo-playing brother Willie, who arrived fresh from New Orleans with Henry "Red" Allen. Allen, who had been working with his father and Sidney Desvigne in New Orleans, joined the band as third trumpet. With Clarence Black, violinist, to front it, the new eleven piece outfit was ready for the Savoy.

They opened in New York on May 9, 1927, playing opposite a sensational little group led by Chick Webb. Chick was using Bobby Stark and "Slats", trumpets; Johnny Hodges, alto; Elmer Williams, tenor; Don Kirkpatrick, piano, and John Trueheart, guitar. The two bands made it hot for each other. According to most of the stories, the Webb group showed more fight than Papa Joe was expecting; and the veteran Paul Barbarin went away

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[*] Simeon made the following records in Chicago with Jelly Roll Morton: on September 15, 1926,

Black Bottom Stomp	Vi 20221
Smoke House Blues	Vi 20296
The Chant	Vi 20221

On September 21, 1926,

Steamboat Stomp	Vi 20296
Sidewalk Blues	Vi 20252
Dead Man Blues	Vi 20252

On December 16, 1926,

Someday Sweetheart	Vi 20405
Original Jelly Roll Blues	Vi 20405
Doctor Jazz	Vi 20415
Grandpa's Spells	Vi 20431
Cannonball Blues	Vi 20431

The personnel for these three sessions was: George Mitchell, cornet; Kid Ory, trombone; Omer Simeon, clarinet; Jelly Roll Morton, piano; Johnny St. Cyr, banjo; Johnny Lindsay, bass; Andrew Hilaire, drums. Two other clarinets, Darnell Howard and Barney Bigard, were added on "Sidewalk" and "Dead Man Blues". Two violins were added for "Someday Sweetheart". Most of these records are now available on Bluebird reissues.

[*] Oliver's orchestra then included Joe Oliver himself and Thomas "Tick" Gray, trumpets; Kid Ory, trombone; Omer Simeon, Darnell Howard and Barney Bigard, reeds; Luis Russell, piano; Bud Scott, banjo; Lawson Buford, tuba; Paul Barbarin, drums. Simeon played alto and soprano saxes only -- no clarinet -- on the following records, made in Chicago in April, 1927:

Willie The Weeper	Vo 1112
Black Snake Blues	Vo 1112
Showboat Shuffle	Vo 1114
Every Tub	Vo 1114
Doctor Jazz	never issued
Aunt Jemima	never issued

SIMEON: AN EARLIER PORTRAIT

with a wholesome respect for little Chick.

The Savoy job was successful enough, but after it Joe had trouble finding work for his big combination. His pianist, Luis Russell, found a job at The Nest, another Harlem spot on 133rd Street between Seventh and Lenox, with Eddie Anderson, Harry White, Charlie Holmes, Billy Moore, Will Johnson and Lawrence "Zeno" Baltimore, drums. Ory went back to Chicago, Barbarin to New Orleans; Allen and Foster went down to join Fate Marable's riverboat band. Simeon and Bigard packed up and went back to Milwaukee, in the summer of '27, to rejoin Elgar for several months at the Eagle Ballroom.

When Elgar left, Simeon stayed on in Milwaukee. For awhile he was in a little band at Joe Schweitzer's roadhouse there; Lorraine Faulkner was the leader and pianist, and trumpet Joe Sutler was starred. By winter he was back in Chicago with Elgar, at the Dreamland. Next summer he and Bigard were back in New York with Russell, who was still at The Nest.

Simeon ran into Jelly Roll Morton again in New York, and recorded a number of sides with him for Victor, in a band featuring trumpeter Ward Pinkett and his sidekick Geechy Fields.* King Oliver was still in New York too, and not doing well; Simeon went back to help him out on a pick-up recording date.# Another session, about the same time, brought together Joe Oliver, Eddie Lang, Luis Russell, and Simeon to accompany a set of Eva Taylor's singing on a Clarence Williams job; these records have not been found.

When the Nest job was over, Simeon gave in to Jelly Roll's plead-

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* With Ward Pinkett, trumpet; Geechy Fields, trombone; Omer Simeon, clarinet; Jelly Roll Morton, piano; Lee Blair, banjo; Bill Benford, tuba; Tommy Benford, drums; June 11, 1928:

Shoe Shiner's Drag	Vi 21658
Boogaboo	Vi 38010
Kansas City Stomps	Vi 38010
Georgia Swing	Vi 38024

At the same session, a quartet consisting of Fields, Simeon, Morton and Tommy Benford recorded:

Mournful Serenade	Vi 38024

And Simeon, Morton and Tommy Benford made three trio sides:

Shreveport	Vi 21658
Honey Babe	never issued
Sidewalk Blues	never issued

# Unknown personnel:

Four Or Five Times	Br 4028
Got Everything	Br 4028
Watching The Clock	Br 4469
Slow And Steady	Br 4469
Speakeasy Blues	Vo 1225
Aunt Hagar's Blues	Vo 1225

ing and joined his band for one week at the Rose Danceland -- the only time he actually played with Jelly's band. Then came a telegram from Erskine Tate, and he was off for Chicago again.

In October, 1928, he joined Tate at the Metropolitan Theater. That job lasted until 1930, when Tate moved into the Michigan's pit for a six-month stay. This was a big band, famous for its theater work and particularly its accompaniments for silent movies. It included such hot men as Bob Schaffner, Vance Dixon, Louis Taylor, and Cassino Simpson. Quinn Wilson was the bass player, Wallace Bishop the drummer, Jerome Carrington played second piano. Many of these men later joined Earl Hines' orchestra.

It was around this period that Simeon played on some (not all) of Jabbo Smith's Brunswick records. For Vocalion, he recorded six sides with Harry Dial's Blusicians: Jabbo Smith, Simeon, Cecil Irwin on tenor, Quinn Wilson and Dial. He doesn't remember the pianist, but it wasn't Hines, of course.

In 1929 he made the only record which ever appeared under his own name: a pair of clarinet solos, "Beau Koo Jack" and "Smoke House Blues", on which Earl Hines, Claude Roberts and Wallace Bishop provided the accompaniment. Also at this time, while Simeon was still with Erskine Tate, a pick-up combination from the Tate and Earl Hines bands made the rare Brunswick records of the Dixie Rhythm Kings, and an accompaniment for Helen Savage on which William Barbee played piano.

When the depression hit Chicago music, Simeon found himself jobbing again with all the bands in town: hotel and ballroom jobs for nearly a year. Then came his last theater job, at the Regal, with a band led by Jerome Carrington and including Darnell Howard, Al Washington, Schaffner, Bishop, Wilson, and Mike McKendrick. After three months, Simeon joined Earl Hines' orchestra. He's been with Hines ever since, except for the time a bunch of Earl's boys left in a body to work with Horace Henderson at Swingland, in the summer of '37. Within a year, Simeon and most of the others had rejoined Hines.

Since then his career has been placid, in keeping with his cheerful and unassuming temperament. His recording has been confined to the uneventful Hines platters on Brunswick, Vocalion and Bluebird, with only one major exception: in 1935, when Simeon made what is probably his most famous session, the Paul Mares Okehs with Santa Pecora, Boyce Brown, Jess Stacy and George Wettling. Simeon was the only colored musician in the band which waxed the now rare "Reincarnation", "Land Of Dreams", "Maple Leaf Rag" and "Nagasaki". The clarinet scheduled to play the date was Lester Bouchon; when it turned out that Bouchon couldn't make it, Mares went out to the Grand Terrace, where Simeon was on the stand with Hines. Omer went to Mares' house that night to rehearse, and the next day the sides were made. Simeon's sensational New Orleans clarinet was on wax again in the right kind of a band; and possibly for the last time. He might well have been included, with Johnny Dodds, Jimmy Noone, Edmund Hall and Sidney Bechet, in the album of New Orleans jazz which Decca has prepared. Unfortunately, he was left out.

So to hear Simeon at his best, we go to the small band records of Jelly Roll, Jabbo and Paul Mares; and give thanks that so fine a talent could find a comfortable, if concealing, berth in the kind of band that gets along better these days.

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* Simeon has also made a few unimportant Variety records with Jimmy Mundy, and some Victors with Fletcher Henderson and Lionel Hampton. Earlier, he recorded on some of Tiny Parham's Victor discs. These, with the other records mentioned in this article, complete Simeon's recording career to the best of our knowledge. He never recorded with Tate or Johnny Dunn.

THE SAFETY VALVE

Collectors vs. Musicians

BY GEORGE HOEFER, JR.

This is the fourth in a series of guest columns by prominent collectors. The editors do not necessarily agree with the ideas expressed. The title of the series is specially significant -- all contributors will be entitled to blow their top.

During the past decade, hot jazz has attained an evolutional phase denoted by the acquisition of a "public". The term "public" being used to identify a following consisting of a swing faddist majority plus a minority made up of those who have captured for themselves a sincere appreciation of jazz music. For the most part, the former group can be left out of this discussion, as of little value to the growth of jazz as an art. In fact, the average swing fan's solicitude has been responsible for the malignant aspects in modern commercial swing music.

Out of the musical melee of the thirties has emerged a coterie of jazz connoisseurs made up to a large extent of hot record collectors and critical followers outside of the professional music field. Like all minority groups concentrating on a specific interest, the hot jazz wing has been a target for attack. The urge of less avid parties to label the collector a fanatic or "jerk" has been manifested by a musical publication in an endeavor to provoke a controversy between the musician and his auditor. This attempt, like all others of its type, was characterized by the exchange of a few disparaging epithets back and forth, with a total effect of zero consequence.

There is, however, a definite divergence of opinion between the professional musician and the record collector-critic on several points that can well be studied from an intelligent viewpoint. A tendency has arisen among the collectors to retire to their record sanctums and play their discs waxed during the so-called Golden Age, with complete exclusion of any of the current efforts. When musicians, some of whom played on these same discs, are subjected to a session of this nature, they become bored. One apparent reason for this was aptly stated by a well-known alto saxophonist when approached for the recent Chicago Jazz Album, as follows: "So you want to recreate the Chicago style records of the late twenties. Why, jazz should progress, not retrogress."

In this way the musician expresses hope and faith in the future development of his chosen idiom. He feels that collectors and critics who continue to harp on what has gone before are a deterrent to his ambition to expand. Musicians feel that the old records are dated and the performances rather inadequate compared to the intricate arrangements of today. The collector can contend in this instance that there is a lot to be learned and gleaned from the past performance. This should be especially important to the younger instrumentalists. There are outstanding examples in contemporary bands of the influence of Bix, Lang and Rappolo, none of whom is to be heard except on wax.

To the artisan of the music profession nothing is more abhorrent than poor performance. The instrumentalist appreciates and receives definite "kicks" from perfection of technique or complete mastery of an instrument. Trombonists admire and enjoy the virtuosity of a Tommy Dorsey. The true hot record collector soon tires of smooth performance in repetition. There must be, for him, colorful nuances and

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NEW RECORDS

JIMMY YANCEY Vi Album P-25
BOOGIE WOOGIE Piano solos

* STATE STREET SPECIAL
* YANCEY STOMP Vi 26589

* FIVE O'CLOCK BLUES
* TELL 'EM ABOUT ME Vi 26590

* THE MELLOW BLUES
* SLOW AND EASY BLUES Vi 26591

In a sensational and extremely important album, Victor has issued six piano solos by Jimmy Yancey -- the pianist, unknown a few years ago, who has been widely publicized as the daddy of the boogie woogie.

These are records which will be memorable still when most of today's crop is forgotten; and for a simple reason. Jazz has changed a great deal since Joe Oliver startled Chicago twenty years ago, and not for the better. We need hardly labor the point that today's jazzmen, veterans and newcomers alike, seldom attain the heights of earlier days. We still listen to their music with pleasure, but for the very best orchestral jazz we go back to the records of the twenties.

Blues piano, however, remains as vital and creative an art as it ever was. Some of the present work of Lofton, Yancey and others must be considered among the best piano music ever recorded. The finest of these six solos -- together with the two superb sides issued on Solo Art -- will be indispensable in any collection.

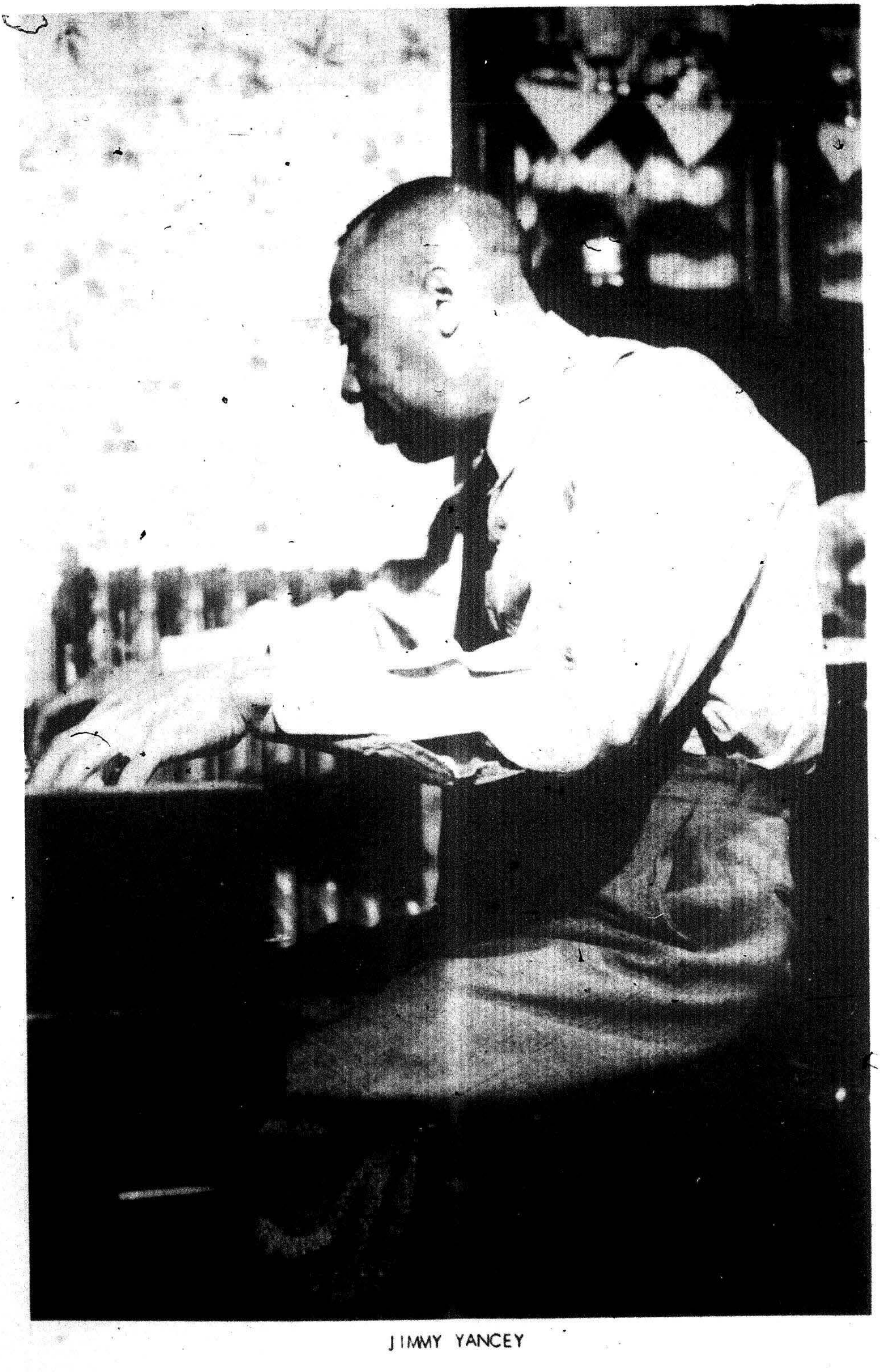
This point emphasizes again the real difference between blues piano -- including the boogie woogie -- and what we usually call legitimate jazz piano. William Russell, undoubtedly the most authoritative critic of the boogie (and author of an interesting leaflet provided with this album), used to maintain that the boogie woogie pianists had found the appropriate style for jazz piano, much as Louis Armstrong found the appropriate style for jazz trumpet. This always seemed to us an indefensible position. The jazz piano of Hines and perhaps Jimmy Johnson, however much of Chopin there might be in it, was a logical, if younger, companion to the hot styles which developed for the other instruments. Would Yancey or Pine Top Smith have been as appropriately placed in the Creole Band or the Hot Five as were Lil and Hines?

On the contrary, it seems to us, blues piano - always including the boogie woogie -- had very much a separate development. Blues pianists undoubtedly mixed with "Legitimate" jazzmen, and influences were interchanged; but essentially the music of Yancey, Pine Top Smith and Meade "Lux" Lewis is a distinct art - closely allied to its sister form, jazz, but still independent.

It is interesting that Mr. Russell, in his Victor leaflet, appears to have abandoned his former conception of the boogie woogie. He emphasizes significantly, and with considerable interest, the elements of African rhythmic tradition which appear in the boogie woogie - particularly in Yancey's style -- to a

KEY TO ABBREVIATIONS

BB - Bluebird
Co - Columbia
De - Decca
Va - Varsity
Vi - Victor
Vo - Vocalion



JIMMY YANCEY

much greater extent than in conventional hot jazz.

More to our point is the extraordinary talent of Jimmy Yancey himself. All of the solos in this album are very beautiful and exciting music, and we advise those "critics" who can't hear as much to get the lead out of their ears.

We don't intend to discuss the solos in detail. All are remarkable and will repay careful listening; Mr. Russell's acute and discerning comments are an excellent guide. "Tell 'Em About Me", incidentally, one of the finest solos in the album, seems to be a variation of the "Old Quaker Blues" recorded by Yancey for Vocalion; and "Mellow Blues" is similar, except in tempo, to the Solo Art "Jimmy's Stuff" and the Vocalion "Bear Trap Blues". Which indicates the flexibility of Yancey's titles. "Five O'Clock Blues", however, seems to be certainly an incorrect title. The traditional blues of that name ("The Fives") was recorded by Yancey on Solo Art and, long before, by Turner Parrish on Champion. It appears in the Victor album too, but under the name of "Yancey Stomp"; the "Five O'Clock Blues" is a different theme entirely.

Considerable variation occurs in Yancey's two versions of "The Fives" - the second chorus of "Yancey Stomp", for instance, is entirely new -- and in the other duplicated titles. But no less could be expected from Yancey, with his remarkable capacity for rhythmic and melodic variation of a theme. Careful listening, too, will reveal a great deal of the material used by other pianists - Pine Top, Meade Lux, etc. -- present in a purer, more concentrated form.

These sides, incidentally, are as well recorded acoustically as the Solo Arts; which is hfgh praise.

ART TATUM De Album 126

Piano solos

* ELEGIE
* HUMORESQUE De 18049

* GET HAPPY
* SWEET LORRAINE De 18050

* LULLABY OF THE LEAVES
* TIGER RAG De 18051

Though both Jimmy Yancey and Art Tatum might, by a stretch, be included in the single category of jazz pianists, a more distinct and revealing contrast would be hard to imagine. Not only their techniques, but even their aims, are in evident opposition. While Yancey, working with the simple elements of his folk music, creates a pure style of successful variations, Tatum -- favorite son of many modern musicians -- has developed the original jazz style of James P. Johnson, with its many European influences, to fantastic extremes.

Tatum's superb technique, and his extraordinary harmonic invention, win him the applause of jazz musicians who would call Yancey corny. They neglect the important differences -- that Yancey's ability for rhythmic creation is far greater than Tatum's; and, evan more important, that Yancey's taste is perfect, while Tatum can be guilty of the most horrible blunders.

In fact, the whole Tatum style seems to be directed toward an improvisation uncontrolled by conceptions of form; a kind of loose-minded piano-tinkling that makes good listening for other pianists, or good background music at a sophisticated bar. He ought not to be compared to such legitimate jazz pianists as Fats Waller or Jess Stacy.

Significantly, two of the sides are second-rate, hackneyed classical pieces, thoroughly messed. "Get Happy" is the victim of a similar pretentious, and really absurd, treatment. "Sweet Lorraine" and "Lullaby", on the other hand, are the best work of the album; pleasant and frequently effective, quiet and fairly restrained. "Tiger Rag" sounds like Casa Loma Jazz.

BUD FREEMAN De Album 133
and the Summa Cum Laude Orchestra

FASHIONS IN SWING

* COPENHAGEN
* BIG BOY De 18064

* SENSATION
* OH BABY De 18065

* I NEED SOME PETTIN'
* TIA JUANA De 18066

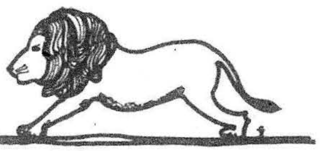
* FIDGETY FEET
* SUSIE De 18067

Max Kaminsky, cornet; Brad Gowans, valve trombone; Pee Wee Russell, clarinet; Bud Freeman, tenor sax; Dave Bowman, piano; Eddie Condon, guitar; Pete Peterson, bass; Morey Feld, drums.

One more album among the new releases needs little comment. It's the Bud Freeman orchestra, in its former eight-piece form, playing eight old tunes very much in its usual style. The fact that the same tune were recorded by the Wolverines seems hardly revelant, unless someone wants to advance the theory that the Freeman band is maintaining a tradition established by the Wolverines. The band itself advances no such theory, we believe.

Little comment is needed, then, except to say that with a rather weak drummer, the rhythm section on these sides is a bit unsteady. ("Sensation", etc.). Bud plays better than usual ("Tia Juana", etc.), Kaminsky leads pretty well and has some good breaks on "Tia Juana"; Pee Wee has a very nice low clarinet solo in "Fidgety Feet". Dave Bowman's Stacyish piano is pleasant throughout.

We have been accused (see Mr. McVitty's letter in this issue) of holding a prejudice against this particular group of musicians. Any such prejudice we emphatically dedeny. Certainly there's nothing personal about our occasional comments that better music can be heard than that of Messrs. Freeman, Kaminsky, Russell and Condon. These men have and deserve our lasting respect for their part in the history of Chicago music. If today they're just trying to make a living in the music business the best way they know how, and go up to the studios to make a few sides when they get a contract, why not admit it? The records are neither particularly good nor particularly bad. They're just another set of sides by the familiar Kaminsky, Gowans, Russell, Freeman ensemble -- differing from the Decca, Bluebird and Commodore records of the same group only in such small respects as a different rhythm section.



SIDNEY BECHET Vi 26640
and his New Orleans Feetwarmers

* SHAKE IT AND BREAK IT
* WILD MAN BLUES

Sidney DeParis, trumpet; Sandy Williams, trombone; Sidney Bechet, clarinet and soprano sax; Cliff Jackson, piano; Bernard Addison, guitar; Wellman Braud, bass; Sidney Catlett, drums.

The first record from Bechet's latest Victor date offers two old tunes nicely turned out in New Orleans style. "Shake It And Break It" hasn't the rolling swing this number can get, but makes up for it by the playing of Bechet, DeParis and Williams. DeParis plays a superb lead, with a biting, hot tone; Sandy Williams, so often forgotten among the trombone players, has a beautiful solo. On the other side, in slower tempo, Bechet plays clarinet. Notable in both titles are the excellent and very original breaks. DeParis' lead and breaks are so fine we can forgive him his one false start in "Shake It". The rhythm section is more than competent, the ensemble as good as any colored New Orleans recorded in recent years.

JAZZ INFORMATION

MUGGSY SPANIER BB B-10766
and his Ragtime Band

* MANDY MAKE UP YOUR MIND
* LONESOME ROAD

Muggsy Spanier, cornet; George Brunies, trombone; Rod Cless, clarinet; Nick Caiazza, tenor; Joe Bushkin, piano; Bob Casey, bass; Al Sidell, drums.

"Lonesome Road" is notable for some of Muggsy's most effective mute plunging, both in the opening chorus and in his concluding solo against a choir background; and for a pun. The pun comes when both Muggsy and Bushkin insert a phrase from "Lonesome Blues" into the melody. Nick Caiazza's well-played tenor chorus is out of place.

"Mandy", which takes fast Dixie treatment, shows a lack of unity. Caiazza's good tenor, in the Eddie Miller vein, is followed by a much hotter solo by Cless' clarinet -- which would have sounded better if properly backed. Muggsy follows Cless with a powerful entrance, Bushkin takes his solo and the ensemble rides out. Separately the solos are good, but they fail to suit each other.

This is the last record of the Ragtime Band unless Muggsy assembles a pick-up session. The new Crosby Bob Cats, with Muggsy, Stacy and O'Brien, will replace it as the most interesting small white band; and with a clarinet as good as Cless, might equal the quality of its music.

COLEMAN HAWKINS' BB B-10770
All Star Octet

* THE SHEIK OF ARABY
* MY BLUE HEAVEN

Benny Carter, trumpet; Danny Polo, clarinet; Coleman Hawkins, tenor sax; J. C. Higginbotham, trombone; Gene Rodgers, piano; Lawrence Lucie, guitar; Johnny Williams, bass; Walter Johnson, drums.

This coupling is the high spot of Hawkins' recording career since his return from Europe. Eight men who evidently enjoyed playing together jam out two fast sides with convincing enthusiasm and genuine swing. A powerful rhythm section-- notice Johnny Williams' fine bass-playing --- supports the excited ensembles which Benny Carter leads well. Solos on both sides, by Hawkins, Higginbotham and Polo, are excellent. Polo, only white man in the band, is also a little outclassed, and his clarinet style is slightly stilted; but his playing is hotter than that of the more famous men he imitates. Higgy's solos are fine, and Hawkins' the best. The Hawk has improved immensely since he first came back-- he no longer strains his technique to get the effects he wants, and his playing has gained in both power and relaxation.

BARNEY BIGARD Vo 5595
and his Orchestra

* MARDI GRAS MADNESS
* WATCH THE BIRDIE

Rex Stewart, trumpet; Juan Tizol, trombone; Barney Bigard, clarinet; Harry Carney, baritone sax; Duke Ellington, piano; Billy Taylor, bass; Sonny Greer, drums.

One more small Ellington recording band; this one notable chiefly because it features Bigard's clarinet embroidering at greater length than most of Duke's own records. Rex Stewart comes out on "Mardi Gras" with some excited horn; other soloists are Tizol, who plays a pretty, sweet chorus on "Birdie", and Carney.

WINGIE MANONE BB B-10773
and his Orchestra

* SHE'S CRYING FOR ME
* THE MOSQUITO SONG

Wingie Manone, trumpet; Buck Scott, trombone; Phil Olivera, clarinet; Conrad Lanoue, piano; Zeb Julian, guitar; Sid Jacobs, bass; Danny Alvin, drums.

"She's Crying For Me", the old New Orleans Rhythm Kings' tune com-

MUGGSY SPANIER

posed by Santa Pecora, is Wingie's nearest approach to a good Dixieland record in a long time. Trumpet, trombone and clarinet cooperate nicely there's no vocal, and Wingie's home-grown jive is reserved for the coupling, an insignificant novelty.

JOHN KIRBY Vo 5570
and his Orchestra

* LITTLE BROWN JUG
* IMPROMPTU

BUSTER BAILEY SEXTET Va 8333

* THE BLUE ROOM
* AM I BLUE

Charlie Shavers, trumpet; Buster Bailey, clarinet; Russell Procope, alto sax; Billy Kyle, piano; John Kirby, bass; O'Neil Spencer, drums.

Varsity tempers its exclusively commercial list with a session by the Bailey Sextet - identical with John Kirby's band except that the leader is labeled "John Kerr". The Varsity issue unwraps the band's talents better than its current Vocalions; with less self-conscious arranging and freer mood, the Bailey coupling offers good playing by Shavers especially, Kyle, and even Bailey. Kirby's bass behind Kyle is far from good.

LIONEL HAMPTON Vi 26652
and his Orchestra

* JACK THE BELLBOY
* CENTRAL AVENUE BREAKDOWN

Lionel Hampton, piano and drums; King Cole, piano; Oscar Moore, guitar; Wesley Prince, bass; Al Spiedlock, drums.

Playing drums on the first side and two-finger piano on the second, Hampton uses two sides to display his rhythmic virtuosity. As with all Hampton's similar efforts, the virtuosity is impressive and the music not worth listening to. The guitarist, Moore, tries hard to make the group sound like more than a rhythm section; but that's all it is.

BOB CROSBY'S BOB CATS De 3248

* ALL BY MYSELF
* SPAIN

Billy Butterfield, trumpet; Warren Smith, trombone; Irving Fazola, clarinet; Eddie Miller, tenor sax; Jess Stacy, piano; Nappy Lamare, guitar; Bob Haggart, bass; Ray Bauduc, drums.

"Spain", in a pleasant, quiet version, features restrained solo work by Fazola, Miller and Stacy. The reverse, a pop recording with vocal by Marion Mann, is more Dixieland. Fazola, Miller and Smith solo.

ORAN 'HOT LIPS' PAGE De 7757
and his Band

* WALK IT TO ME
* A PORTER'S LOVE SONG

Hot Lips Page, trumpet; Buster Smith, Jimmy Powell, altos; Sam Davis, tenor; Jim Reynolds, piano; Abe Bolar, bass; Ed Connery, drums.

Run-of-the-mill dance sides on the 'race' list; Page, Davis and Reynolds featured in solos. Piano behaves well behind Romayne Jackson's vocal on the Razaf-Johnson chambermaid classic. The reverse, a Page original, is banally arranged with trumpet and unblended saxes duetting.

JOE SULLIVAN Vo 5556
and his Cafe Society Orchestra

* I COVER THE WATERFRONT
* POM POM

Eddie Anderson, trumpet; Benny Morton, trombone; Edmund Hall, clarinet; Danny Polo, tenor sax; Joe Sullivan, piano; Billy Taylor, bass; Yank Porter, drums.

Benny Morton's lovely straight performance of the theme opens a moderate "Water Front", with Helen Ward vocal and a short solo piano spot. "Pom Pom", popular Benny Carter composition on the polite side, is much too cute.

BILLIE HOLIDAY Vo 5609

* FALLING IN LOVE AGAIN
* GHOST OF YESTERDAY

Billie Holiday, vocal; accompanied by Roy Eldridge, trumpet; Kermit Scott, Jimmy Powell, Carl Frye, saxes; Sonny White, piano; Lawrence Lucie, guitar; Johnny Williams, bass; Harold West, drums.

The band accompanied Billie well on two better-than-average jobs; the first a rhythmic ballad, the second a moody piece in which Billie sounds a bit self-conscious.

Larger Bands

DUKE ELLINGTON
and his Orchestra

* A PORTRAIT OF BERT WILLIAMS
* BOJANGLES Vi 26644

Continuing a significant series of compositions dedicated to distinguished Negro artists (Portrait of The Lion, etc.), Duke Ellington presents musical tributes to two famous members of his race: the comedian Bert Williams, and dancer Bill Robinson. The Bojangles side, with solos by Ellington and Ben Webster's tenor, is a weak arrangement. Cornet by Rex Stewart, Tricky Sam's growl trombone, Barney Bigard's clarinet and Jimmy Blanton's background bass highlight a fairly effective reverse.

DON REDMAN
and his Orchestra

* SHIM-ME-SHA-WABBLE
* CHANT OF THE WEED BB 10765

Redman's new recording of his theme, not very different from the old ones, is a quite adequate version of that by now hackneyed mood piece, with Redman's sax featured. The reverse is typical Redman arranging, with the leader, again, and Quentin Jackson's trombone featured.

JIMMY LUNCEFORD

* WHAT'S YOUR STORY MORNING GLORY
* I GOT IT Co 35510

"Morning Glory" is a surprising slow-mood piece, played restfully and with humor. Clarinet (Willie

Smith) and tenor (Joe Thomas) are outstanding in solos. The reverse is more typical Lunceford drag music, with trumpet by Gerald Wilson, trombone by Jimmy Young, alto by Smith and tenor again by Thomas. An unusually good coupling.

COUNT BASIE
and his Orchestra

* LET'S MAKE HEY! WHILE THE MOON SHINES
* SOMEBODY STOLE MY GAL Co 35500

* TICKLE-TOE
* I NEVER KNEW Co 35521

Notable on the new Basie discs are the superb performances of the brass and rhythm sections. Best of the crop is "I Never Knew", simply arranged and played with great enthusiasm. The opening and closing passages show the Basie ensemble at its best; between, there are fine solos by Lester Young, tenor, and especially Dickie Wells, trombone. "Somebody Stole My Gal" is also good, with a Rushing vocal, Harry Edison's muted trumpet, and a long solo on baritone sax by Jack Washington. The couplings are inferior: "Hey" is vague and suffers from corny ensemble arranging, and "Tickle Toe", in spite of good ideas and solo spots, is thin.

BENNY GOODMAN
and his Orchestra

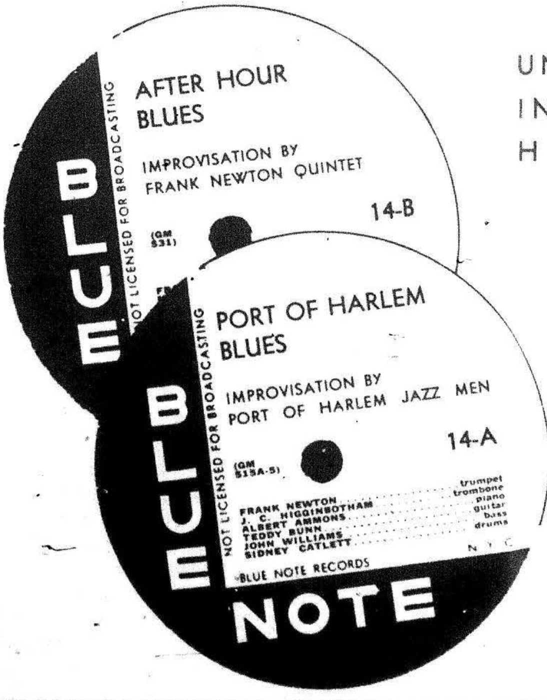
* MISTER MEADOWLARK
* CRAZY RHYTHM Co 35497

* ROSETTA
* I WANT TO BE HAPPY BB 10760

Ted Veseley's trombone is outstanding in Goodman's otherwise uninteresting version of the popular old favorite "Crazy Rhythm". Other soloists are Goodman, much as usual, Jerry Jerome on tenor, Ziggy Elman on trumpet, and Johnny Guarnieri's very weak piano.

The two sides reissued on Bluebird were not outstandingly better than Goodman's average output of their time; but they are almost shockingly better than the Columbia. Besides the different approach

BLUE NOTE PRESENTS



AFTER HOUR BLUES
IMPROVISATION BY FRANK NEWTON QUINTET
14-B
(GM 531)
NOT LICENSED FOR BROADCASTING
BLUE
PORT OF HARLEM BLUES
IMPROVISATION BY PORT OF HARLEM JAZZ MEN
14-A
(GM 515A-5)
FRANK NEWTON trumpet
J. C. HIGGINBOTHAM trombone
ALBERT AMMONS piano
TEDDY BUNN guitar
JOHN WILLIAMS bass
SIDNEY CATLETT drums
N Y C
BLUE NOTE RECORDS
NOT LICENSED FOR BROADCASTING
BLUE NOTE

UNUSUAL IMPROVISATIONS
IN
HOT JAZZ

BY PORT OF HARLEM JAZZ MEN

by FRANK NEWTON QUINTET

featuring

FRANK NEWTON	trumpet
J. C. HIGGINBOTHAM	trombone
ALBERT AMMONS	piano
MEADE "LUX" LEWIS	piano
TEDDY BUNN	guitar
JOHN WILLIAMS	bass
SIDNEY CATLETT	drums

BLUE NOTE RECORDS
10 W 47TH ST
NEW YORK CITY

and spirit of the band, a rhythm section with Jess Stacy and Gene Krupa, instead of Guarnieri and Fatool, makes a world of difference. Soloists are Goodman, of course. Harry James and Vido Musso, tenor.

BOB ZURKE
and his Delta Rhythm Band

* COW COW BLUES
* RHUMBOOGIE Vi 26646

Bob Zurke's "boogie-woogie" piano was never anything but a heartless mechanical imitation; in the record he chooses to call "Cow Cow Blues", he plays a mess of this fast finger-exercise. The arranged passages are even worse.

LOUIS ARMSTRONG
and his Orchestra

* CUT OFF MY LEGS
* SWEETHEARTS ON PARADE

Good trumpet, as usual, a good vocal, on the "Sweethearts" side, and not much else. "Cut Off My Legs" has a jive vocal which may seem funny to some.

BENNY CARTER
and his Orchestra

* SERENADE TO A SARONG
* POM POM
and his Orchestra

Shifting his record activities to Decca, Benny Carter waxes his too-cute composition "Pom Pom", together with a half-steal on Redman's "Chant Of The Weed" which is, however, more effectively orchestrated than Don's own.

EARL HINES
and his Orchestra

* 'GATOR SWING
* MY HEART BEATS FOR YOU BB 10763

Coupling a slow commercial ballad with a loudmouthed riff tune, Hines wastes his own talents and those of his instrumentalists. The Father's piano still has the same powerful attack and rhythmic agility, but the phrases he chooses don't make sense.

HORACE HENDERSON
and his Orchestra

* THEY JITTERED ALL THE TIME
* HONEYSUCKLE ROSE Vo 5579

* YOU'RE MINE, YOU!
* SWINGIN' AND JUMPIN' Vo 5606

Horace's competent band pushes out four competent sides. A capable sax section, plus Ray Nance's trumpet and Elmer Williams' tenor sax, are the interesting features. It's worth noting, however, that Horace has modernized his piano style till it sounds like nothing at all; and that singer Viola Jefferson, in "Honeysuckle Rose", has found an entirely new way of pronouncing the word "sugar".

Personnel, not listed on the labels, is: Nance, Pewee Jackson, Emmett Berry, trumpets; Nat Atkins, Edward Fant, trombones; Dalbert Bright, Willie Randall, Elmer Williams, Dave Young, saxes; Henderson, piano; Hurley Rawey, guitar; Oliver Coleman, drums; Jesse Simpkins, bass. These new releases do not, as Horace's first Vocalions did, list brother Fletcher as "conductor".

BOB CROSBY
and his Orchestra

* COMPLAININ'
* JA DA De 3233

* EMBRACEABLE YOU
* SHORTENIN' BREAD De 3271

Jess Stacy's "Complainin'", first recorded as a piano solo for Commodore, was arranged for orchestra and recorded by Bob Crosby shortly after Jess joined that band last Fall. As usual with such transcriptions, the recording is good, but no improvement on the solo version. Stacy's piano is featured at length. "Ja-Da", on the reverse, has been un-Dixielanded for big-band performance, and even embellished with a few inappropriate riffs. Considered not as "Ja-Da", however, it's a fair record. Only solo is a short passage by Stacy.

"Shortenin' Bread" is better, and surprises by featuring a chorus of Bob Haggart's whistling. Best side of the four, however, is "Embraceable You", a lovely Gershwin tune featuring notable trumpet by Billy Butterfield. The Crosby sides due with Muggsy and Floyd O'brien, however, should show all these up.

WILL BRADLEY
and his Orchestra

* BEAT ME DADDY
Parts I & II Co 35530

Commercialized swing of course, but as well done as most of the Bradley-McKinley output has been. "Beat Me Daddy", dedicated to Texas mystery-pianist Peck Kelley, is a six-minute fast blues filled with Freddy Slack's not-too-authentic boogie woogie piano. Also featured is a Ray McKinley blues vocal, and a good chorus of Bradley's trombone.

GENE KRUPA
and his Orchestra

* CHOP, CHOP, CHARLIE CHAN
* LOVE IN MY HEART Co 35490

A commercial ("Chan") is coupled with a pleasant re-recording of the Ellington original, with Rex Stewart's characteristic half-valve trumpet style neatly imitated.

Blues Records

Big Bill Broonzy, Arkansas blues shouter whose records have long been national best-sellers, can be depended upon for original, if not brilliant, lyrics, effectively delivered and always provided with a gutty, authentic blues accompaniment. His two records among the new releases, of which "When I Had Money" and "What Is That She Got?" are the livelier sides, are typical. The accompaniment here is by Joshua Altheimer's piano, Big Bill's own guitar, and drums.

A somewhat similar singer, Roosevelt Scott, sings in a more nasal style, slipping out phrases with a peculiar sloppy intonation like Peetie Wheatstraw's. Like Big Bill

BIG BILL Vo 05575	I've Got To Dig You When I Had Money
BIG BILL Vo 05601	What Is That She Got? I. C. Blues
CHARLIE BURSE Vo 05551	Dawn Of Day Blues You Better Watch Out
BO CARTER BB 8459	Trouble, Oh Trouble! Baby Ruth
GEORGE DAVIS De 7756	I Don't Want You Radio Brown Blues
WALTER DAVIS BB 8470	Western Land Call Your Name
BLIND BOY FULLER Vo 05575	Shake It Baby Worn Out Engine Blues
LIL GREEN BB 8464	Cherry Tree Blues Just Rockin'
HARLEM HAMFATS De 7761	Little Girl (reverse by Shepard)
CURTIS JONES BB 8455	Sugar Bowl Blues Solid Jive
LEROY'S BUDDY De 7760	Big Time Town Woman New Rocky Mountain Blues
SALLY SAD Va 6066	Gypsy Woman Blues Good Hearted Woman
ROOSEVELT SCOTT Vo 05550	Dark Road Blues Down In The Gutter
OLLIE SHEPARD De 7761	Jitterbugs Broke It Down (reverse by Hamfats)
TAMPA RED BB 8454	Nobody's Sweetheart Now I Don't Care No More
JOHNNIE TEMPLE De 7750	Stick Up Woman Skin And Bones Woman
WASHBOARD SAM BB 8469	Louise Oh Babe
PEETIE WHEATSTRAW De 7753	Two Time Mama Big Apple Blues
BUKKA WHITE Vo 05588	Black Train Blues Fixin' To Die Blues
GEORGIA WHITE De 7754	Sensation Blues You Ought To Be Ashamed

he features his accompaniment -- excellent piano and drums -- in instrumental choruses which are worth hearing.

Wheatstraw himself, always billed as "The Devil's Son-in-Law", has a new coupling on the Decca list, with accompaniment by Jonah Jones' muted trumpet, Lil Armstrong on piano, and Sidney Catlett, drums. He sings well, and Lil's piano is excellent. Jonah Jones, however, mixes Armstrong phrases with inappropriate modernisms, creating a rather effete background.

Curtis Jones furnishes a disagreeable surprise -- and an interesting comparison -- by coupling a fine blues (piano and drums accompaniment) with a cheap example of Harlem jive. Blind Boy Fuller, with guitar and washboard, has something similar: "Worn Out Engine" is a good blues, the reverse jive.

Charlie Burse, singing with a small band including alto sax, piano, bass and drums, offers an example of his nondescript Memphis style. This may be authentic enough, but it can't be compared with blues from other parts of the South, or some other Memphis artists.

Another small blues band, Washboard Sam's, features soprano sax and rhythm on one good blues side, "Oh Babe", and one bad one. Soprano takes several good solo passages. Lil Green, in spite of a too nasal voice, brings an excellent blues style especially to "Cherry Tree Blues"; accompaniment, by piano, guitar and drums, is rather weak. Bukka White, singing and playing guitar with washboard accompaniment, does two fast and almost unintelligible blues. Bo Carter, with self-accompaniment on guitar, is similar but much less vigorous. His "Baby Ruth" is the first candy-bar blues we can recall hearing.

Sam Price's fine blues piano is the main feature of Johnnie Temple's latest coupling. Johnnie, one of Decca's top blues singers, goes east on his latest record. Others in the accompaniment are Buster Bailey, clarinet; Albert Casey, guitar, and Herbert Cowans, drums.

BIG BILL BROONZY

Bluebird's standby, Walter Davis, remains one of the most interesting of the current race artists. He has a limited number of tunes, of course, but his verses are remarkably varied and good; his singing fine, his piano always lovely.

The best records by Leroy's Buddy have been accompanied by Chicago blues pianist Honey Hill. On his latest release, however, there's a different pianist, together with guitar and drums; only fair.

To conclude, a batch of discs of minor interest. George Davis sings rather sweet blues with an affected vibrato; his piano accompaniment is in a thin old-fashioned style. Ollie Shepard and the Harlem Hamfats share a coupling; Shepard's side, a jitterbug number, is wasted, while the Hamfats display a few good men on trumpet, clarinet and guitar. Tampa Red does a ridiculous "Nobody's Sweetheart Now", with a kazoo introduction; the reverse is a good blues with heavy rhythm accompaniment. Georgia White wastes two sides on poor performances of poor tunes; her background is supplied by Jonah Jones, trumpet; Fess Williams, clarinet; and Walter Martin, drums. Piano is by

(Turn to page 30)

New York

(Continued from page 4)

With its changed personnel, the band was reported better than ever. A new medley of old Armstrong favorites, arranged by Chappie Willett, was in rehearsal.

Andy Kirk and the Clouds of Joy open July 25 for one week at Loew's State. Louis Prima plays a week at the 125th Street Apollo, beginning July 26. The Harlem Opera House at 125th Street and Seventh Avenue, under the same management as the Apollo, announces a policy of presenting colored name bands in its stage shows beginning July 25. The shows will change twice weekly, on Mondays and Thursdays.

Heywood Broun, Jr., says he will go to New Orleans shortly to make recordings of old-time musicians. The records are to be issued under his own private label. Bunk Johnson, Kid Rena and Big Eye Louis Nelson are among those who may be recorded.

Coleman Hawkins is set at Harlem's Savoy Ballroom for the whole summer. Cab Calloway opened at the Meadowbrook for four weeks on July 19.

A youngster band, Jimmy Jones' Orchestra, opened July 19 at the Wonder Bar in Greenwich Village. The group includes Jimmy, trumpet; Jimmy Ellison, alto; Andy Jackson, piano; Petie Fleet, guitar; Bobby Arbury, bass.

Clarence Profit's Trio is playing at the Hotel Times Square. Alberta Hunter, blues singer and Bob Howard, pianist, alternate with Profit.

Gene Hall plays piano nightly at the Rye Hotel in Westchester. Sundays, Hall uses three pieces.

James P. Johnson plays at the Beach Point Country Club two nights a week, with the same band that was featured at Cafe Society. Dr. Sausage and his Pork Chops are set for the summer at Totem Lodge, Burden Lake, Averill Park, N. Y.

Frankie Newton has a mixed band at Camp Unity, Wingdale, N. Y. Joe Phillipe, clarinet, and Lou Fromm, drums, are the white members. Fred Johnson, piano; George Johnson, alto, and Henry Prather, bass, complete the outfit.

Wingy Carpenter opened the new Congo Room of the Capitol on 115th Street and Lenox Avenue. Leroy Loveless is on tenor; Teddy Sinclair, bass; Ed Allen, piano, and Bob Warren, drums.

Bill MacMann replaced Joe Harris on trombone with Ben Pollack's band. James MacIntosh also took over for Bud Lecoulie in Pollack's trumpet section. Peanuts Hucko now playing tenor with Tommy Reynolds' band at Playland, Rye, N. Y. At the Sea Girt Inn in New Jersey, Danny Polo replaced Art Beck on alto and clarinet in Jack Teagarden's band. Al Mastren, trombone, joined Bob Chester's orchestra.

Roy Eldridge and Billie Holiday are still at Kelly's Stable; Joe Marsala at the Hickory House; Eddie Condon at Nick's; Teddy Wilson at Cafe Society. Willie Gant's band at the Brittwood, near the Savoy, has Happy Cauldwell on tenor and Alphonse Steele, drums. Kaiser Marshall is still at the Victoria, 141st Street and Seventh Avenue, with Harry Smith, tenor; Chester Boone, trumpet; Hal Walter, piano; and Kaiser himself on drums.

Eddie Heyward, formerly pianist with Benny Carter, left his relief piano job at Nick's last week to join Zutty Singleton's trio at the Village Vanguard, replacing Clyde Hart. Third man in the trio is clarinetist Albert Nicholas.

Gus Bivona's band, with Herbie Dell on trumpet, finished up at the Post Lodge in Westchester. No dates are set for the group as yet.

Bob Crosby leaves the Eastwood Gardens, Detroit, to open for a week in Sandusky, Ohio, beginning July 26. Jimmy Mundy is now doing some of the Crosby arrangements. Muggsy Spanier is reported set for a movie with Bob and Bing Crosby.

Duke Ellington follows Crosby into the Eastwood Gardens, July 26.

Sale of Duplicates

DAN QUALEY, c/o SOLO ART RECORDS, 1600 BROADWAY, NEW YORK CITY

Auction and set price list of duplicates from a collection. All records are NEW unless otherwise marked: condition (e) excellent, (g) good, (f) fair. Postage paid on all orders of $5.00 or over; otherwise, add 25¢.

PART I. AUCTION

Bids received by mail only. Closing date of auction August 15, 1940. Winners will be notified and records shipped at once C. O. D.

			Minimum Bids
LOUIS ARMSTRONG: Who's It - Droppin' Shucks	OK	8357	$3.00
Big Fat Ma and Skinny Pa - Sweet Little Papa	OK	8379	$3.00
Big Butter and Egg Man - Sunset Cafe Stomp	OK	8423	$2.00
Georgia Grind - Come Back Sweet Papa	OK	8318	$1.50
Potato Head Blues - Put 'Em Down Blues	OK	8503	$1.50
Two Deuces - Squeeze Me	OK	8641	$1.50
Heebie Jeebies - Muskrat Ramble	OK	8300	$1.50
Fireworks - West End Blues	OK	41078	$1.50
I'm Gonna Gitch - Don't Forget To Mess Around	OK	8343	$2.00
Save It Pretty Mama - St. James Infirmary	OK	41180	$1.00
LOUIS ARMSTRONG ACCOMPANIMENTS:			
CHIPPIE HILL: Trouble In Mind - Georgia Man	OK	8312	$2.00
MAGGIE JONES: Anybody Here Want To Try My Cabbage	Co	14063	$2.50
Poor House Blues - Thunderstorm Blues	Co	14050	$2.50
Screamin' The Blues - Good Time Flat Blues	Co	14055	$2.50
MARGARET JOHNSON: Changeable Daddy - Papa, Mama's All Alone Blues	OK	8185	$3.00
VIRGINIA LISTON: You've Got The Right Key - Bill Draw	OK	8173	$3.00
CLARA SMITH: Court House Blues - L. & N. Blues	Co	14073	$2.00
Broken Busted Blues	Co	14062	$2.00
BALTIMORE BELLHOPS: There Ain't No Land Like Dixieland - Cradle In Caroline	Ha	504	$2.00
BIX AND HIS GANG: Jazz Me Blues - Jazz Band Ball	OK	40923	$1.50
EDDIE CONDON: Makin' Friends - I'm Sorry I Made You Cry	OK	41142	$1.50
IDA COX: Coffin Blues - Ramblin' Blues	Para	12318	$1.50
JOHNNY DODDS: (Clarinet solos with Tiny Parham)			
19th Street Blues - Loveless Love	Para	12483	$3.00
Oh Daddy - Sweet Petunia (Dixon & Channey)	Para	12471	$3.00
PAUL MARES: Land Of Dreams - Reincarnation	OK	41575	$1.50
Maple Leaf Rag - Nagasaki	OK	41574	$1.50
McKENZIE-CONDON CHICAGOANS: China Boy - Sugar	OK	41011	$2.00
Liza - Nobody's Sweetheart	OK	40971	$2.00
MIFF MOLE: Shim-Me-Sha-Wabble - After You've Gone	OK	41445	$1.00
NEW ORLEANS LUCKY SEVEN: Royal Garden Blues - Goose Pimples	OK	8544	$1.50
KING OLIVER: Mandy Lee Blues - I'm Going Away	Ge	5134	$3.00
Tin Roof Blues - West End Blues	Vo	1189	$1.50
CHARLES PIERCE: Bull Frog Blues - China Boy	Para	12619	$10.00
JABBO SMITH: Tanguay Blues - Boston Skuffle	Br	7101	$1.50
Decatur Street Tutti - Till Times Get Better	Br	7078	$1.50
ERSKINE TATE: Static Strut - Stomp Off Let's Go	Vo	1027e	$3.00
FRANK TRUMBAUER: Riverboat Shuffle - Ostrich Walk	OK	40822	$1.50
Cryin' All Day - A Good Man Is Hard To Find	OK	40966	$1.50

PIANO SOLOS

WILL EZELL: Pitchin' Boogie	Para	12855	$2.00
EARL HINES: Caution Blues - A Monday Date	OK	8832	$1.50
JAMES P. JOHNSON: Toddlin' - Scoutin' Around	OK	4937	$1.00
MEADE LUX LEWIS, Acc. to George Hannah: Freakish Blues - Boy In The Boat	Para	13024	$4.00
CHARLIE SPAND: Hastings Street	Para	12863	$2.00
JOE SULLIVAN: Onyx Bringdown - Old Fashioned Love (BUCK)	Co	2925	$1.00
MARY LOU WILLIAMS: Drag 'Em - Night Life	Br	7178e	$1.00

PART II. SET PRICES

No bidding. All records are subject to prior sale.

			Prices
HENRY ALLEN: Rug Cutters' Swing - House In Harlem For Sale	Mel	13145	$1.00
Sugar Hill Function - You Might Get Better	Vi	38140	$1.00
Biffly Blues - It Should Be You	Vi	38073	$1.00

PART II. SET PRICES (Continued)

HENRY ALLEN: Funny Feathers - How Do They Do It That Way	Vi	38088	$1.00
Feeling Drowsy - Swing Out	Vi	38080	$1.00
Dancing Dave - Everybody Shout	Vi	38121	$1.00
ALLEN-HAWKINS ORCH: Stringin' Along - Shadows On The Swanee	Mel	12759	$0.75
You're Gonna Lose Your Gal - My Galveston Gal	Mel	12842	$0.75
LOUIS ARMSTRONG: Weary Blues - That's When I'll Come Back	OK	8519	$2.00
Lonesome Blues - King Of The Zulus	OK	41581	$2.50
Savoy Blues - Hotter Than That	OK	8535	$2.00
Some Of These Days - When You're Smiling	OK	8729	$1.50
Willie The Weeper - Alligator Crawl	OK	8482	$2.00
Beau Koo Jack - Mahogany Hall Stomp	OK	8680e	$1.50
Gut Bucket Blues - Yes I'm In The Barrel	OK	8261e	$3.50
Knockin' A Jug - Muggles	OK	8703	$2.00
My Sweet - I Can't Believe That You're In Love With Me	OK	41415	$1.25
I Surrender Dear - Walking My Baby Back Home	OK	41497	$1.00
You Rascal You - When It's Sleepy Time Down South	OK	41504	$1.00
Lawd You Made The Night Too Long - Keepin' Out Of Mischief	Col	2646	$1.00
Sweet Savannah Sue - That Rhythm Man	OK	41281	$1.25
Stardust - Wrap Your Troubles In Dreams	OK	41530	$1.25
Mahogany Hall Stomp - High Society	Vi	24232	$1.00
Little Joe - Them There Eyes	OK	41501	$1.00
Keyhole Blues - Melancholy Blues	Vo	3137	$0.75
I Hate To Leave You Now - You'll Wish You'd Never Been Born	Vi	24204	$0.75
LOUIS ARMSTRONG ACCOMPANIMENTS:			
LILY DELK CHRISTIAN: Too Busy - Was It A Dream	OK	8596	$1.00
Baby - I Must Have That Man	EPar	2234	$1.00
SEGER ELLIS: Ain't Misbehavin'	OK	41291	$1.00
VICTORIA SPIVEY: Funny Feathers - How Do You Do That Way	EPar	2177	$1.00
LOVIE AUSTIN: Steppin' On Train Blues - Travelling Blues	Para	12255	$1.50
BLUES SINGERS With Acc. by Lovie Austin's Serenaders, etc.			
Viola BARTLETTE: Tennessee Blues - Go Back Where You Stayed Last Night	Para	12322	$1.00
IDA COX: Graveyard Bound Blues - Mississippi River Blues	Para	12251	$1.00
Georgia Hound Blues - Those Married Man Blues	Para	12263	$1.00
Cherry Pickin' Me - Wild Women Don't Have The Blues	Para	12228	$1.00
Mean Papa Turn Your Key - If You Sheik On Your Mama (Edmonia Henderson)	Para	12097	$1.00
JULIE DAVIS: Ske-Da-De - Black Hand Blues	Para	12248	$1.00
EDMONIA HENDERSON: Brownskin Man - Traveling Blues	Para	12095	$1.00
ALBERTA HUNTER: Experience Blues - Sad 'N' Lonely Blues	Para	12065	$1.00
SARA MARTIN: Death Sting Me Blues - Mistreatin' Man Blues	Para	12841	$1.00
OZIE McPHERSON: Outside Of That - You Gotta Know How	Para	12327	$1.00
HANNAH SYLVESTER: Midnight Blues - Farewell Blues	Para	12033	$1.00
ETHEL WATERS: Black Spatch Blues - I Want Somebody	Para	12230	$1.00
CHOCOLATE DANDIES: Paducah - Four Or Five Times	OK	8627	$1.50
That's How I Feel Today - Six Or Seven Times	OK	8728	$1.50
Dee Blues - Bugle Call Rag	Co	2543	$1.50
Blue Interlude - Happy Feet (Henderson)	EPar	1792	$0.75
Cloudy Skies	EPar	1273	$0.75
CONNIE'S INN ORCH: Milenberg Joys - 12th Street Rag	Crown	3212e	$2.00
Blue Rhythm - You Rascal You	Crown	3180g	$1.50
Sugar Foot Stomp - Low Down On The Bayou	Crown	3194g	$2.00
DIXIE STOMPERS: Any and all titles	Harmony	each	$1.00
FRIARS SOCIETY ORCH: Discontented Blues - Bugle Call Blues	Ge	4967e	$2.50
Farewell Blues - Oriental	Ge	4966g	$1.50
GEORGIA COTTON PICKERS: Snag It - Louisiana Bo Bo	Ha	1127	$1.50
FLETCHER HENDERSON ORCH: Easy Money - Come On Baby	Co	14392	$1.50
The Stampede - Jackass Blues	Co	654	$1.50
P. D. Q. - Livery Stable Blues	Co	1062	$1.50
Rocky Mountain Blues - Tozo	Co	970	$1.50
Sugar Foot Stomp - What Cha Call 'Em Blues	Co	395	$1.25
King Porter Stomp - D Natural Blues	Co	1543	$1.50
Sugar Foot Stomp - Clarinet Marmalade	Co	2513	$1.25
Money Blues(e) - I'll Take Her Back(g)	Co	383	$1.50
Comin' & Goin' - Hot & Anxious	Co	2449	$1.50
J. C. HIGGINBOTHAM: Higginbotham Blues - Give Me Your Telephone Number	OK	8772e	$1.00
CHARLIE JOHNSON ORCH: Don't You Leave Me Here	Vi	20653	$1.25
Birmingham Black Bottom - Paradise Wobble	Vi	20551	$1.50
Hot Bones & Rice - Harlem Drag	Vi	38059	$1.25
Charleston Is The Best Dance - Harlem Shuffle (Lloyd Scott)	Vi	21491	$1.25
Walk That Thing - Boy In The Boat	Vi	21712	$1.25
Hot Tempered Blues - You Ain't The One	Vi	21247	$1.25

(List continued on following page)

PART II. SET PRICES (Continued)

JONES & COLLINS ASTORIA HOT 8: Duet Stomp - Astoria Strut	Vi 38576	$1.00
JELLY ROLL MORTON: Cannon Ball Blues - Grandpa's Spells	Vi 20431	$1.25
The Pearls - Beale Street Blues	Vi 20948	$1.25
Steamboat Stomp - Smoke House Blues	Vi 20296	$1.25
The Chant - Black Bottom Stomp	Vi 20221	$1.25
Blue Blood Blues - Olga (King Oliver)	Vi 22681	$1.25
NEW ORLEANS BLUE FIVE: King Of The Zulus -	Vi 20316	$1.00
My Baby Doesn't Squawk - The Mess (Thomas Morris)	Vi 20364	$1.00
NEW ORLEANS BOOTBLACKS: I Can't Say - Mixed Salad	Co 14465	$1.50
Flat Foot - Mad Dog	Co 14337	$1.50
NEW ORLEANS FEETWARMERS: Shag - Found A New Baby	Vi 24150e	$0.75
NEW ORLEANS OWLS: Eccentric - Nightmare	Co 943e	$0.75
NEW ORLEANS RHYTHM KINGS: London Blues - Mad	Ge 5221e	$3.00
Tin Roof Blues - That's A Plenty	Ge 5105f	$1.00
Sobbin' Blues - Angry	Ge 5219e	$3.00
Clarinet Marmalade - Mr. Jelly Lord	Ge 5220e	$3.00
NEW ORLEANS WANDERERS: Papa Dip - Too Tight	Co 735	$2.00
Perdido St. Blues - Gatemouth	Co 698	$2.00
KING OLIVER: Farewell Blues - Sobbin' Blues	Br 3741g	$0.75
West End Blues (CHUCK NELSON AND BOYS)	Ch 40016	$1.25
Dipper Mouth - Where Did You Stay Last Night	OK 4918g	$1.50
Canal Street Blues - Just Gone	Ge 5133g	$3.00
Dipper Mouth - Weather Bird (fair to poor)	Ge 5132	$1.50
Too Late - What You Want Me To Do	Vi 38090	$1.25
KING OLIVER Acc. to BUTTER BEANS AND SUSIE: Construction Gang	OK 8163	$1.50
Kiss Me Sweet	OK 8182	$1.50
ORIGINAL DIXIELAND JAZZ BAND: Any and all titles	Victor each	$1.00
MA RAINEY AND HER GEORGIA BAND:		
Broken Hearted Blues - Jealousy Blues	Para 12364	$1.00
South Bound Blues - Lord Send Me A Man Blues	Para 12227	$1.00
Trust No Man Blues - Down In The Basement	Para 12395	$1.00
Misery Blues - Dead Drunk Blues	Para 12508	$1.00
Black Bottom - Georgia Cake Walk	Para 12590	$1.00
LUIS RUSSELL ORCH: High Tension - Panama	OK 8849	$2.00
Song of the Swanee - Saratoga Shout	OK 8780	$1.50
It's Tight Like That - Call Of The Freaks	OK 8656	$2.00
Poor Lil Me - Mugging Lightly	OK 8830	$2.00
On Revival Day - Louisiana Swing	OK 8811	$1.50
Freakish Blues	Vi 22815	$0.75
My Blue Heaven - Primitive	Mel 13366	$0.75
Ghost of the Freaks - Hokus Pokus	Mel 16086	$0.75
BESSIE SMITH: Sinful Blues - Follow The Deal	Co 14052	$0.75
Young Woman's Blues - Hard Time Blues	Co 14179	$1.25
Sobbin' Hearted Blues - Reckless Blues	Co 14056	$2.00
Eavesdropper - Haunted House Blues	Co 14010	$0.75
Ticket Agent - Pinchbacks, Take 'Em Away	Co 14025	$0.75
After You've Gone - Muddy Water	Co 14197	$1.00
You Gotta Give Me Some - I'm Wild About That Thing	Co 14427	$1.00
Trombone Cholly - Lock And Key	Co 14232	$1.00
Bleeding Hearted Blues - Midnight Blues	Co 3936	$0.75
Rainy Weather Blues - Salt Water Blues	Co 14037	$0.75
JABBO SMITH: Jazz Battle	Br 4244	$2.00
Let's Get Together - Sau Sha Stomp	Br 7065e	$2.00
Take Your Time - Sweet And Low	Br 7061e	$2.00
Michigander Blues	Br 7069e	$2.00
Tanguay Blues - Boston Skuffle	Br 7101e	$2.00
Sleepy Time Blues - Little Willie Blues	Br 7058g	$1.00

PIANO SOLOS

BIX BEIDERBECKE: In A Mist	OK 40916	$1.50
ROB COOPER: West Dallas Drag	BB 5459	$0.50
COW COW DAVENPORT: Chimes Blues - Atlanta Rag	Ch 50033	$1.00
HARRY "FREDDY" SHAYNE (Piano and Vocal): Original Mr. Freddie Blues - Lonesome Man Blues	Ch 50061	$0.75
FATS WALLER (Organ): Lenox Avenue Blues - St. Louis Blues	Vi 20357	$0.75
(Organ) Loveless Love - Soothin' Syrup	Vi 20470	$0.75
(Piano) Numb Fumblin' - Smashing Thirds	Vi 25338	$0.75
(Piano) African Ripples - Alligator Crawl	Vi 24380	$0.75
CLARENCE WILLIAMS: Wildflower Rag - Organ Grinder Blues	OK 8604	$1.00
GARLAND WILSON: Rockin' Chair - Memories Of You	OK 41556	$1.50

Watch for the next section of this sale soon!

DAN QUALEY, c/o SOLO ART RECORDS, 1600 BROADWAY, NEW YORK CITY

COLLECTORS' ITEMS

SEGAR, NOT YANCEY, ON VOCALIONS

On Charles Segar's vocal blues, "Stop And Fix It Mama - Key To The Highway" (Vocalion 05441) and "Dissatisfied Blues -- Lonesome Graveyard Blues" (Vocalion 05539), the piano accompaniment is played by Segar himself, not by Jimmie Yancey.

It had been announced that Yancey played on these. Jazz Information's record reviewer recognized the error and pointed it out in his reviews. Confirmation of his assertion has now been received from Mr. Hal Davis of Columbia's office in Bridgeport. The mistake was due to a confusion between the Segar records and those which Yancey recorded for Vocalion the same day.

* * *

Charles Payne Rogers of Trenton, N. J., sends a number of comments and questions. About Paramount 12661 by the Dixie Four, "St. Louis Man --- Kentucky Stomp" (see April 26 issue, page 5), Mr. Rogers says: "Play the Johnny Dodds Hot Six in 'Heah Me Talkin'' and 'Too Tight', and I'm sure you'll agree that the Dixie Four's bass is Johnny Lindsay, and the piano is most likely Lil Hardin. If you've played 12661, you'll remember those exuberant scat licks by one of the combo. The identical voice doing those licks can be found on Champion 40023, 'Brown Skin Mama', by Blythe's Blue Boys, so now you get more of an idea as to the Dixie group's identity."

Concerning Luis Russell's Okeh 8424, "Plantation Joys -- Please Don't Turn Me Down", Mr. Rogers wants to know the name of the trombone, not listed by Delaunay, who might possibly be Kid Ory.

Rogers then gives a list of records whose complete personnel, he thinks, should be investigated:

Celestin Tuxedo Jazz Orchestra
Johnny DeDroit Orchestra
Barrel House Five (Broadway, QRS, Paramount -- Mr. Rogers, and others, are dissatisfied with our suggestion in the December 22 issue that this is a Blythe group.)
Doc Cook's Fourteen Doctors of Syncopation (Columbia)
Cook's Dreamland Orchestra (Gennett)
Cookie's Ginger Snaps (Okeh)
Dixieland Jug Thumpers (Paramount 12594 -- see Bill Love's comment in the January 26 issue.)
Georgia Cotton Pickers (Harmony 1090, 1127)
Harlem Harmony Kings (Para 12003)
Perry Bradford's Jazz Phools (Vocalion 15165)
Windy City Rhythm Kings (Paramount 12770 -- Mr. Rogers suggests Ladnier, Noone and Weatherford.)
Jimmy Blythe Washboard Band (Vocalion 1180)
Blythe's Blue Boys (Champion)
Jimmy Blythe's Owls (Vocalion)
Buddy Christian Creole Five (Okeh 8311)
Chicago Rhythm Kings (Vocalion 03208)
The Hottentots (Paramount 12359)
Dewey Jackson's Peacock Orchestra (Vocalion 1040 -- Floyd Campbell, which others? See Miller's "Yearbook of Swing".)
Levee Serenaders (Vocalion 1154)

Concerning Herman Rosenberg's personnel for Richard M. Jones' Jazz Wizards (April 26 issue), Mr. Rogers says he thought Roy Palmer also played on "African Hunch" --- and says he's sure the band in that side was not as large as the one named by Jones.

* * *

COW COW DAVENPORT ACCOMPANIED HOUND HEAD HENRY'S BLUES VOCALS

Credit George Hoefer's Hot Box column in Downbeat for the discov

JAZZ INFORMATION

ery that Cow Cow Davenport played the piano accompaniments for Hound Head Henry's Vocalion records. Confirmation came from Mayo Williams, Decca race chief who recorded the Hound Head Henry and other old Vocalion blues records.

The records are: "Freight Train Special -- Steamboat Blues", Vocalion 1208; "Rooster Crowin' Blues -- Hound Head Blues", 1209; "Cryin' Blues -- Laughin' Blues", 1210; and "My Silver Dollar Mama -- Low Down Hound Blues", 1288.

* * *

Harry E. Avery of Alameda, California, brings up an entirely different Indiana Five item: "Nobody's Sweetheart" (2895) --- "Where Will I Be" (2896), Romeo 577. The latter side, he adds, was also issued on Challenge 591 (one of the old Sears-Roebuck labels), with master number 1365; a much different version, but apparently with the same personnel. These sides have nothing to do with the Original Indiana Fives on Harmony, Diva, Velvetone, and other labels. According to Mr. Avery they are undoubtedly Nichols items, made about the same time as the Alabama Red Peppers series (on Cameo and Romeo) but vastly superior. Nichols himself has recalled making records under this name, Mr. Avery reports. The line-up on them in Mr. Avery's opinion is Nichols, Mole, Schutt, Lang, Berton, and possibly Livingston. There are also bad vocals by Bob Merwin.

Avery also lists another Johnny Dunn record, issued under the name of Mamie Smith's Jazz Hounds but without any of Mamie's vocalizing. It's "Royal Garden Blues" (7724)-- "Shim-Me-King's Blues" (7725), Okeh 4254. Also one more Dodds-Blythe-Bertrand disc, by Jimmy Bertrand's Washboard Wizards: "Idle Hour Special -- 47th St. Stomp", Vocalion 1060.

Avery and Frank Kelly of New York City both have the second record made for Paramount by Preston Jackson and his Uptown Band: "Trombone Man" (2650) --- "Yearning For Mandalay" (2648), Paramount 12400. In George Beall's "Dust Bin" column in Jazz Hot some time ago, he mentioned the other sides, "It's Tight Jim" (2647) -- "Harmony Blues" (2649), Paramount 12400, and gave the personnel: Shirley Clay, trumpet; Jackson, trombone; Art Stocks (or Starks?), clarinet and alto; George Reynolds, piano; Frank Brazil, guitar, and unknown drums.

Finally, Mr. Avery asks about "Steel Roof" (60356) --- "Cheatin' Cheech", Decca 740, by the Six Blue Chips. This personnel was published by George Avakian in his column in Tempo last January: Pee-Wee Irwin, trumpet; Joe Marsala, clarinet; Frank Signorelli, piano; Carmen Mastren, guitar; Art Shapiro, bass; Stan King, drums.

* * *

ALLEN ON OLIVER'S "STINGAREE"

Edward H. Thompson protests our failure to give Henry Allen, Jr., credit for the fine open trumpet work on King Oliver's "Stingaree Blues" and "Shake It And Break It", recently reissued by Bluebird. We apologize for failing to recognize Red Allen's work. Bob Parsons tells us that Red himself has confirmed his presence on the record.

* * *

Clyde Clark of Toronto, Canada, writes of finding a number of records issued in Canada on different labels to the American issues. An example is "Discontented Blues" (11180a) - "Bugle Call Blues" (11181b) by the Friar's Society Orchestra (New Orleans Rhythm Kings), on Gennett 9304. The American issue was Gennett 4967.

Mr. Clark also finds the Whoopee Maker's "It's Tight Like That" on Apex 8950, under the name of Jimmy Bracken's Toe Ticklers, and Crown 81092, under the name "Southern Night Hawks". These issues are identical, and have the same matrix number, 8541-4. Mr. Clark has not identified this positively as the same as the Banner-Oriole issue.

Fletcher Henderson items: "Who" (6311-4P) -- "Spanish Shawl" (6312-4P), Apex 8433. (These titles were not listed in Discography.) "Charlie My Boy", Apex 8250. (No matrix number - same as Regal 9680?) "Red Hot Mama" (5498-1P), Gennett 8205. "Sleepy Time Gal", Apex 8419. (No matrix number, but the numbers 22046A, 10079A, 21097A all stamped in the wax.) "Then I'll Be Happy" (6297-1), Gennett 10094. (The latter, issued on Regal, Banner and Domino in the U. S., also has the record numbers 8430B -- an Apex number -- and 22057A stamped in the wax.) Add also an early Rosa Henderson vocal, accompanied by Fletcher on piano; "Afternoon Blues" (81127) -- "I Need You" (81128), Columbia A3958.

Mr. Clark also asks identification of the "New Orleans Jazz Band" on Canadian Gennett 10094A: "Camel Walk" (6216-1), with the numbers 21107A, 8429A, and 22056B stamped in the wax.

* * *

JOE PULLEM, SAMMY BROWN, ETC.

George Blaine of North Hollywood sends some notes on blues records:

"This probably would not be of interest to anybody but Mr. Quinlisk (see April 19 issue), but there are several Joe Pullem records which he didn't list - all on Bluebird 5859, 5898, 6071, 6093, 6123, 6185 and 6276. The best is 5898, "Blues With Class", a piano solo by Robert Cooper with a little jive thrown in by Pullem. Another good record by Andy Boy is 6893, "Jive Blues". Andy Boy also accompanied other Bluebird blues singers.

"A fine unknown boogie piano man is Sammy Brown. His only record,

Auction of Collectors' Records

All items are new. Closing date August 17, 1940. Records will be shipped C. O. D. to winners after notification. Minimum bids $1 each item.

BIX BEIDERBECKE: I'll Be A Friend - I Don't Mind Walkin'	Vi	23008
IDA COX: Graveyard Bound Blues - Mississippi River Blues	Para	12251
CHICAGO FOOTWARMERS: Ballin' The Jack - Grandma's Ball	OK	8533
Goin' To Town - Chicago Stomp Down	OK	8675
KING CARTER: Left With The Blues - Minnie The Moocher	Col	2439
Low Down In The Bayou - Can't Get Along	Col	2638
BLIND WILLIE DUNN: Changes Made - Church Street (guitar solos)	OK	8633
Jet Black Blues - Blue Blood Blues (Gin Bottle Four)	OK	8689
WILL EZELL: Mixed Up Rag - Old Mill Blues (piano solos)	Para	12688
HARLEM FOOTWARMERS: Snake Hip Dance - Jungle Jamboree	OK	8720
CHARLIE JOHNSON: Boy In The Boat - Walk That Thing	Vi	21712
CLARENCE LOFTON: Brown Skin Girls - Tore Your Playhouse Down	Mel	61166
OZIE McPHERSON: I'm So Blue - Nobody Rolls Their Jelly Roll	Para	12355
MIFF MOLE: That's A Plenty - I've Got A Feelin' You're Foolin'	OK	41232
NEW ORLEANS FEETWARMERS: Maple Rag - Sweetie Dear	Vi	23360
MA RAINEY: Bad Luck Blues - Those All Night Long Blues	Para	12081
Those Dogs Of Mine - Lucky Rock Blues	Para	12215
Honey Where You Been So Long - Mystery Record	Para	12200
South Bound Blues - Lawd Send Me A Man	Para	12227
Yonder Comes The Blues - Stack O' Lee Blues	Para	12357
Chain Gang Blues - Wringing And Twisting	Para	12338
Jealousy Blues - Broken Hearted Blues	Para	12364
LUIS RUSSELL: Jersey Lightning - Call Of The Freaks	OK	8734
Saratoga Shout - Song Of The Swanee	OK	8780
Poor Lil Me - Mugging Lightly	OK	8830
PINE TOP SMITH: Pine Top's Boogie Woogie - Pine Top Blues	Voc	1245
JACK TEAGARDEN: Shake Your Hips - Gabriel's Horn	Col	2802
Plantation Moods - I've Got It	Col	2913
OZIE WARE: Bring My Man Back To Me - I Done Caught You	Vi	21777

Send for new and larger set price list.

ORIN BLACKSTONE, 1008 ELEONORE STREET, NEW ORLEANS, LA.

as far as I know, is 'The Jockey Blues' on Gennett 6337, also on Champion 15436. His style is similar to Cripple Clarence Lofton. Springback James also has a fine b. w. piano on his recordings. 'Hellish Ways', Vocalion 3625, shows it off the best."

A later note from Mr. Quinlisk indicates that his identification of Joe Bullem (Decca 7043) with the Bluebird artist Joe Pullem was incorrect. Quinlisk's copy of 7043 ("Black Gal Blues") is labeled Joe Bullem, but the same record is listed in Decca's race catalogues under Jimmie Gordon! This seems to be a case of mislabeling, perhaps deliberate, to capitalize on Pullem's popularity.

* * *

From a list of questions sent by Kenneth Hulsizer of Urbana, Ohio, we take the following:

Bill Brown and his Brownies (see January 5 issue, page 2): "Zonky -- What Kind Of Rhythm Is That", Brunswick 7142, and "Hot Lips -- Bill Brown Blues", Brunswick 7003. Ovie Alston is the vocalist on "Zonky", which consequently might be Claude Hopkins'. 7142 has good sax and trumpet and an interesting baritone (Edmund Hall?) The other record, according to Mr. Hulsizer, is not as good, and seems to be by a different outfit. "Bill Brown Blues" was also issued on Vocalion 1128, coupled with the Johnny Dodds-Louis Armstrong "Melancholy".

Hulsizer also revives the question about the "Chocolate Dandies" Vocalions: "One More Time -- Loveless Love", 1610; "That's My Stuff -- When I Take My Sugar", 1617; "Levee Lowdown -- Straddle The Fence", 1646. These have been credited both to Chick Webb's orchestra and to the Mills Blue Rhythm Band; which is correct? George Beall has suggested that "That's My Stuff" is probably by Lloyd Smith's Gutbucketeers.

Monette Moore -- is this the same as Baby Moore on "Dropdown Blues", Victor 20553? Did Charlie Johnson's orchestra (with Jabbo?) accompany her on "Moanin' Sinner -- Hard Hearted Papa", Victor 20484? She also made "Take It Easy -- Get It Fixed", Columbia 14105.

Concerning Tiny Parham: who were the Pickett-Parham Apollo Syncopators, who made "Alexander Where's That Band -- Mojo Strut" on Paramount? Note that Ward Pinkett, who played trumpet for Jelly Roll Morton, was sometimes known as Pickett (or Pinkard).

Is the Blue Rhythm Band's "Santa Claus Blues", Perfect 14531, actually by the Mills outfit?

BLUES RECORDS

(Continued from page 22)

Georgia herself; Jonah takes a disgraceful muted solo on the blues.

The Sally Sad record, Varsity's last reissue, has two different singers, with good piano accompaniments. The "Gypsy Woman" side is probably by Iva Smith.

Classified

HIGH PRICE PAID for brand-new copy of Goodman "Junk Man-Ol' Pappy" on English Columbia only. Box 717, c/o Jazz Information.

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USE THIS CLASSIFIED COLUMN to reach fellow collectors at lowest rates. 15¢ a line, remittance with copy. Next column appears in August 16th issue; copy deadline, August 10.

Chicago

(Continued from page 5)

various Basie cohorts as well as several local boys including bassman Truck Parham, trumpeter Bill Gillon and drummer Bill Winston, The joint has no piano; it's virtue is that the neighbors are tolerant.

Winston reports that Lee Collins is still around; he was recently leading a gigging crew on 43rd near Calumet.

Apparently ending rumors that he would rejoin Crosby, Irving Fazola joined Jimmy MacPartland's small band here. Billy Butterfield, who left his job with Crosby at the same time, quit his chair with Bob Strong to join Artie Shaw in California.

Glenn Miller came and went from the Panther Room during J. I.'s vacation. Lunceford came on July 21 for his first time in a Chicago hotel. According to his present schedule, Lunceford returns to New York's Fiesta in mid-autumn.

Mel Henke is now playing in the Jimmy Green band at the Casino Moderne. The line-up includes Bill Newton doubling on trumpet and trombone; Drew Page, Ray De Greer, and Green, saxes, Bob Fuellgraff drums, and Sid Blumenthal, bass.

At Belmont and Clark in Old Rock Cellar a newly organized trio, playing Thursday through Sunday, is beginning to sound like something. The group: Ernest Ashley, guitar; Bill Marshall, piano, and Odell Rand, clarinet.

Darnell Howard was at the Rose Bowl for a short time during J.I.'s suspension. The joint is now out for the season and Howard is devoting full time to his photo studio until a good job shows up again.

As a result of sparse bookings, Bob Schaffner's band venture has dissolved. Bob is now at the Coliseum with George Smith's 22-piece brass band, playing the Negro Exposition which will run to September 2. Horace Henderson is set to play the Exposition concurrently, starting this week.

Floyd Campbell, who drummed with Charles Creath in old St. Louis days, is trying a new band with Scoops Carey's alto the main attraction.

Elmer's, a new spot in the Loop at Randolph near State, offers jive entertainment by Royale Brent's quintet tagged "Lewis Bronzeville Five" (also on Bluebird records). The pianist, Roselle Paxton (lately with Eddie South), deserves special mention.

The new 308 Club at 301-39th Street, and the Indiana Inn at 40th and Indiana, have recently installed small bands; more data shortly.

A new band with tremendous promise is to open the former Swingland, now Dave's Place, this week. Bob Tinsley, guitarist and onetime leader at the Cabin Club (the now defunct Fairyland), will head a septet including among others Fred Brown, tenor sax; Charles Grey, trumpet; "Jap" Allen, bass; and Hilliard Brown, drums.

The swell guitarist and scrambled egg chef, Lafayette Tonkin, is currently with a group at Joe's Delux near White City, 63rd and Cottage Grove, in the Bloodgood group.

At the Radio Parts trade show late last month at the Hotel Stevens, a host of new gadgets and record players were publicly displayed. The Philco light-weight, light-actuated pick-up was given a thunderous send-off. In the opinion of several engineers with whom we spoke, however, the cost and "bugs" of the present system suggest that the Philco player must be sold to the carriage trade as a novelty which may require frequent servicing.

Of more general significance are the light-weight crystal type tone arms being developed by several manufacturers. Arms weighing as little as 5/8 ounce, or only 30% of the weight of most currently available arms, were shown. The rapid increase of home recording on soft wax has made the development of such playing mechanisms inevitable.

JAZZ INFORMATION

Sapphire needles, which allow approximately five hundred scratch-free plays of a commercial disc, or two hundred of home-cut discs, are built into some light-weight arms. These sapphires are good for more than ten thousand record plays, after which they are dismounted and sent to a lapidary for an inexpensive resharpening. Dozens of improved and cheaper home discing mechanisms, players, record changers, and blanks were displayed.

-- John Steiner.

THE SAFETY VALVE

(Continued from page 11)

startling ideas, even with the sacrifice of musical purity in the attainment.

One of the most striking examples of the above can be found in the disparity of opinion regarding the late clarinet player Frank Teschemacher. Musicians give Tesch plaudits for his ensemble playing and for the creative ideas exemplified on the famous Chicagoan record sessions, but they are very critical of Tesch's off-key solo work. Collectors, on the other hand, will play Tesch's solo on "Nobody's Sweetheart" over and over, going into wild enthusiasm on the discordant note therein.

Sometimes a Benny Goodman will play an especially difficult phrase that goes entirely over the collector's head, while his musical contemporary active in the profession will derive pleasure. This factor of smooth performance explains why a great many white musicians refuse to fall out over the great Negro orchestras. The record collectors have great admiration for the abandon and free improvisation of the Negro, even when technique is sacrificed or is not inherently present. The writer believes that the great importance of the Ellington organization can be explained by their retention of a loose, abandoned style of playing, coupled with a fine proficiency.

Nor do musicians and collectors find themselves in agreement regarding the playing of pretty, melodic choruses or so-called "gut-bucket", strictly hot phrases. A trumpet player well known for his hot style once told the writer he didn't like or admire his work. His ambition was to play with a beautifully melodic tone and complete mastery of his horn. This same horn man got his pleasure from listening to the work of Adolphus Cheatham with McKinney's Cotton Pickers, whose straight playing on these records is in direct contrast to the hot horn work of Rex Stewart and Joe Smith.

These opposing ideas of musicians and collectors cannot be ascribed to certain individuals with particular tastes. From this writer's experience, they seem to be of a general nature.

In the last few years, the collector-connoisseur group has grown to such proportions that the leading record companies now issue discs for their special consumption. There are also several fine private labels making records for the collectors market only.

This would indicate that it would be worthwhile to create a better understanding between those who create jazz and those who listen. By this better understanding is meant a closer, sympathetic relationship. Jazz critics might take into consideration the musicians' standpoint; on the other hand, musicians should realize the collectors and hot jazz enthusiasts are the only groups that appreciate jazz of the righteous kind that musicians like to play and hear played on a concert basis. There is such a thing as the over-emphasis of technique. A trite banality, played over and over with impeccable ability, does not necessarily make for the progress of jazz. In fact, it is the kind of thing that finds its appeal among the dancers and those who are able to find in music only a pleasant and entertaining diversion once in a while.

READERS' COMMENTS

Melbourne, Australia

Dear Sirs:

I would like to take this opportunity to express my appreciation of your little paper. As a jazz publication it is quite unique. In it, the serious student can be sure of a conscientious musical approach to the subject, entirely divorced from commercialism.

In your Readers' Comments, I notice you have received your fair share of criticism from quaint young hot things, which I presume you anticipated. I only hope you can continue to afford ignoring them. They have their Musician's Bible, Metronome, etc.; all we have is Jazz Information, and we pray for its continuance. A special bouquet for your record reviews, which are truly excellent.

Roger E. Bell.

Falmouth, Mass.

Sirs:

So judicious (in general) are your record reviews that I am reluctant to controvert one (of April 19, '40) in which you airily take Freeman to task, and accuse Max Kaminsky of "fluffing" a notable note.

Bud is seldom "otiose"; and Max probably meant that half approach.

These men, with Russell and Condon, are, moreover, those for lack of whom your rolls will finally be gaping voids -- the best musical talent on earth's outer, upper peel.

Why don't you treat them more like the decent people they would be if you'd treat them as such?

A. E. McVitty, Jr.

Toledo, Ohio

Dear Sirs:

"...Your magazine looks like the best and only one which really digs the dope on real jazz -- men, music and records. Your record reviews are the tops; the reviewer certainly knows how to seoarate the treacle and tripe from the pure quill. Here's hoping you have unqualified success with your paper.

James Horan.

Jersey City, N. J.

Dear Sirs:

I am one of those "what did that guy call us?" kids. I am trying to find my way around and I do have a little trouble. You are doing a swell job in showing me one way out, but I have a suggestion to make which I know would help me and probably would help others.

You have a column to review new records and also a "Collectors' Items" column dedicated to original labels. Both of these features are brilliant, and surpass by far any other such reviews in other publications.

What I propose is a column to review the older records, still in catalogs, which ought to be in all collections of jazz records. Often we "kids" pass up marvelous records...

Yours for continued success,

Ed Adams.

NOTE: Mr. Adams' is the second letter we have printed of many which suggested a similar feature. Accordingly, the first of a series of reviews of jazz classics will appear in the next issue. We invite further suggestions regarding this new feature.

JAZZ INFORMATION

Vol. 2 No. 1 July 26, 1940

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Editorial

Ten months after its inception, Jazz Information is proud to appear in an entirely revised and greatly improved form. From a four-page mimeographed bulletin, America's first hot jazz magazine has grown steadily to its present size. In the present number we have begun to make the changes suggested by the experience of these months.

SCHEDULE. Beginning with this issue, Jazz Information will be published every second Friday, instead of weekly. Our overworked and unpaid staff struggled continuously, and not always successfully, to put out the weekly magazine on schedule. As a fortnightly publication, Jazz Information can maintain its schedule without that terrible strain. It will still present up-to-the-minute record reviews and spot news of hot music. Standing midway between the slightness of a weekly and the stodginess of a monthly, the new Jazz Information will permit a far better balance between things of transient interest and those of lasting importance.

FORMAT. We had planned for months to reduce the magazine to pocket size. This change was prompted largely by technical reasons; the new Jazz Information will be easier to edit, print and mail. But it will also be more readable, handier and more durable than the old. Its Increased space will permit a greater quantity of articles, photographs and special features. Many such are now promised or in preparation.

PRICE. Single copies will now cost fifteen cents instead of ten. Subscription rates, however, remain the same. Those who buy Jazz Information on the stands will find the yearly cost reduced one quarter; and there is still a saving of one-third more to subscribers.

When Jazz Information was first planned in the summer of 1939, our idea was to fill a long-neglected gap by publishing an independent, non-commercial, intelligent magazine devoted entirely to hot jazz. Never a trade journal, J.I. has not tried to appeal to any musicians except those seriously interested in music as more than a job. Never a fan magazine, it has always tried to penetrate to the essential values beneath the fanfare of publicity which afflicts both swing and, often, "non-commercial" hot jazz. Never dilletant, it has avoided pseudo-literary jazz criticism and pretentious intellectualizing. We have considered jazz a vital and exciting part of American life; trying not to forget that other things may well be more important.

Above all, we have been independent; we have been non-commercial. Unaffiliated with any other organization, taking orders from no one, we have been controlled only by our own opinions. With no axe to grind, we have been able to go about our own business; which is to present a picture of the hot jazz world, to report its new happenings and investigate its history and its records.

Our aims remain the same. In our new design we can fulfil them better. We call on our readers, whose friendly support has been so encouraging, to continue sending us their criticisms and suggestions. Jazz Information will be further expanded as our circulation continues to rise. You can help -- by recommending it to every collector and follower of hot music you know.

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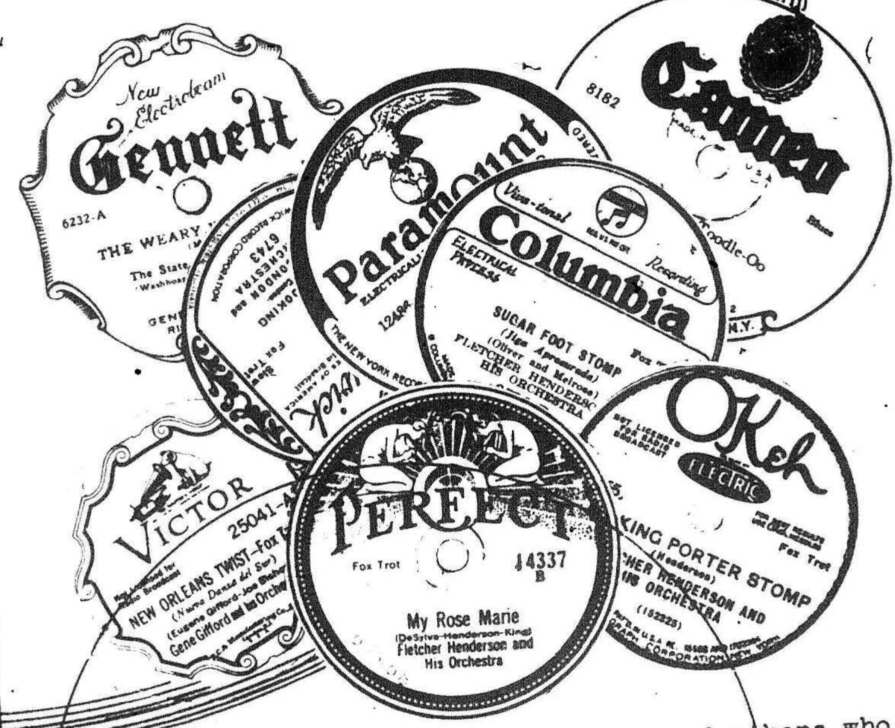
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